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ABSTRACT

This curriculum guide provides a model for organizing vocational instructional content from which secondary level instructors can abstract a commercial art curriculum that meets local program needs. Primarily oriented towards classroom use, the guide may also assist administrators, counselors, and lay people involved in local school systems. Following a discussion of the philosophy, purpose, and objectives underlying state and local vocational education programs in Georgia, occupational and program information is provided, including a description of the field of commercial art, commercial art program objectives, program exit points, tasks typically performed in the field, and performance standards for graduation. Presented next are a series of unit guides, each of which contains the following: a task statement, a performance objective, instructional activities, suggested instructional materials, and evaluation criteria. The next two sections consist of a sample course outline and curriculum structure and various student record forms. Facility layouts are described for group and individualized instructional activities. Appended to the guide are listings of resources and resource addresses, suggestions for working with special needs students, and a definition of terms. (MN)

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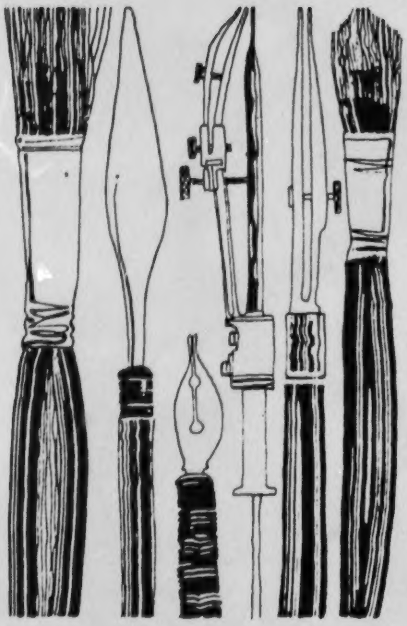
COMMERCIAL ART

Secondary



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CURRICULUM GUIDE

Georgia Department of Education

COMMERCIAL ART

Developed Under Contractual Agreement with

Division of Program Development
Office of Vocational Education
Georgia Department of Education
Atlanta, Georgia 30334
Charles McDaniel, State Superintendent of Schools
1981

COMMERCIAL ART

Developed By

The University of Georgia

Under the Direction of

Dr. Paul Scott

Vocational Education Materials Center

Division of Vocational Education

College of Education

Dr. George L. O'Kelley, Jr.

Division Chairman

4

COMMERCIAL ART

DEVELOPERS

J. Hoyt Sappe'	Principal Developer/Writer
E. Jackson Harris	Technical Writer
J. Wayne Sawyer	Technical Writer

CONTRIBUTORS

C. Paul Scott	Writer, Special Needs
Raymond H. Butler	Writer, Special Needs
Rhonda Hefner Packer	Editor/Production
Calvin Pelfrey	Cover Design and Illustrations

REVIEW PANEL

Don M. Ballentine	Atlanta Area Technical School
Richard M. Beauchamp	Coosa High School
Buford Deal	Gwinnett Career Education Center
Mary Lynn Kreuz	Clarke Central High School
Bob Lane	Druid Hills High School
Douglas Thomas	Dekalb OEC North

TYPISTS

Teresa Whitehead	Project Secretary
Gerry DeWald	Typist
Janie Duceatt	Typist
Marchia Elder	Typist
Janice Martin	Typist
Gay Weaver	Typist
Frankie Wright	Typist

Division of Vocational Education
College of Education
University of Georgia, Athens, Ga.

POLICIES AND PROCEDURES FOR THE CENTER

PURPOSE OF THE CENTER

The Vocational Education Materials Center functions within the division of Vocational Education, University of Georgia. This Center operates under grants from the U.S. Office of Education, and the Georgia State Department of Education with the support of the College of Education. The Center is comprehensive in its commitment and approach to the development and dissemination of materials in the broad field of Vocational Education.

The purpose of the Center is to increase the capability of Georgia's delivery system for Vocational Education. Specifically, the Center is committed to:

1. Develop materials to assist in the implementation of proposed curricula and to enhance the teaching Vocational Education.
2. Conduct and report curriculum research related to Vocational Education.
3. Provide a production and dissemination center to Vocational Education materials.
4. Provide direct experiences in curriculum development and diffusion for advanced graduate stduents.
5. Enable faculty members to participate in the development and implementation of a variety of curriculum materials.

Dr. G.L. O'Kelley, Jr.; Chairman
Division of Vocational Education
628 Aderhold Hall
University of Georgia
Athens, Georgia 30602

COMMERCIAL ART TABLE OF CONTENTS

SECTION I: PHILOSOPHY, PURPOSE AND OBJECTIVES (Pink).........I-1

State..I-5

Local..I-7

SECTION II: PROGRAM DESCRIPTION AND RELATED INFORMATION (Blue)............................II-1

Employability Skills....................................II-5

Description of Occupational Field.......................II-7

Commercial Art Program Objective........................II-9

Definition of D.O.T. Code..............................II-10

Description of Occupational Exit Points................II-11

Task Listing by D.O.T. Code............................II-14

Performance Standards for Graduation...................II-27

SECTION III: UNIT GUIDES (Gold).........................III-1

Unit Guide Description..................................III-5

Commercial Art Task Index...............................III-7

Unit Guides..III-11

SECTION IV: CURRICULUM STRUCTURE AND COURSE OUTLINE (Green)...........................IV-1

Introduction to the Curriculum Structure.................IV-5

Commercial Art Curriculum Structure......................IV-6

Introduction to Commercial Art Exit Points..............IV-10

Introduction to the Course Outline......................IV-14

SECTION V: STUDENT RECORDS (Yellow)........................V-1

Records Management...V-5

Instructions...V-6

Competency Checklist.......................................V-7

Certificates of Competency................................V-11

Group Progress Chart....................................V-31

SECTION VI: FACILITIES (Pink)...........................VI-1

Group Instruction Facilities............................VI-7

Individualized Instruction Facilities...................VI-9

APPENDIX A: RESOURCES (Blue)............................A-1

Instructional Resource Matrix...........................A-4

Unit Guide References...................................A-24

Additional Instructional Materials......................A-28

Resource Addresses......................................A-32

APPENDIX B: SPECIAL NEEDS (Green).......................B-1

APPENDIX C: DEFINITION OF TERMS (Yellow)................C-1

PURPOSE AND UTILIZATION OF THE CURRICULUM GUIDES

The purpose of this curriculum guide is to provide a suggested model for organizing vocational instructional content. In many cases, more material is available than may be needed, there fore, an instructor will need to adapt the content to meet his/her program needs.

While the guide is primarily oriented towards the classroom, whether as a primary resource or as a supplement to other teaching materials; it may also assist administrators, counselors and lay people involved in local school systems. The following outline provides an overview of the various ways these groups may utilize the curriculum guides.

a) Vocational teachers.

1. Provide a guide for organizing their program of instruction,
2. Assist in establishing program objectives,
3. Serve as a curriculum materials resource guide,
4. Improve communications with employers and advisory committees
5. Facilitate competency based instruction,
6. Facilitate either group or self-paced instruction,
7. Include content by quarter and semester,
8. Cross-reference with existing state developed instructional materials (PLACE packages and post secondary I.I.).

b) Vocational supervisors and administrators.

1. Assist in defining the scope and content of their programs,
2. Provide a means to improve curriculum management functions,
3. Serve as a guide for admissions and job placement functions,
4. Improve communications with employers and advisory committees.

c) Counseling and guidance staff.

1. Provide a data base for counseling and guidance personnel,
2. Identify student exit points (Career Options),
3. Serve as guide for admissions and job placement,

4. Correlate with new State Board of Education graduation requirements,
5. Provide specific content sequencing by quarter and semester for student scheduling,
6. Provide (a) curriculum options for the disadvantaged handicapped student, (b) curriculum modifications for SPECIAL NEEDS students, (c) typical admission requirements for regular and SPECIAL NEEDS students.

(d) Local Curriculum Coordination Committees.

1. Serve as a guide in working out articulation arrangements,
2. Improve definitions of the relationship between secondary clusters and post secondary specialized programs.

Vocational teachers, supervisors and administrators, counseling and guidance staff and local curriculum coordination committees will be primary users of this guide, however, the use of the guide is not limited to these groups, but by any and all groups directly related in designing a vocational curriculum.

-Foreword-

It has been the privilege of the Division of Vocational Education, University of Georgia, to participate in the development of 48 curriculum guides for Georgia vocational education programs. This work was sponsored by the Division of Program Development, Office of Vocational Education, State Department of Education. The completion of these guides meets a long standing need to provide a comprehensive curriculum overview of the vocational education programs available in Georgia schools. This developmental activity involved one of the largest professional staffs ever assembled for such work. Numerous teachers, teacher educators and state staff members have either written parts of the guides or served on the field review teams. These professionals were supported by a myriad of technical people and a host of typists who literally worked from dawn to dusk to ensure that the guides were produced in a timely fashion.

Be assured that this guide is not intended to be your curriculum or the curriculum of any school. The purpose of this project staff, and I am sure of the state OVE staff, is to offer a guide with supporting resources and teaching ideas from which the vocational instructor can extract a curriculum that meets local needs. The guide, however, does simplify curriculum decisions concerning sequencing and the selection of resources and media support.

The Task Linkage Project and appropriate V'TECS catalogs were used as the beginning point for this guide and all of the others. To assure that these task listings were directly related to Georgia vocational education programs and industry, they were subjected to additional study and review by appropriate teachers.

At some point in the future, this guide will need to be revised. To ensure that such a revision truly reflects the needs of Georgia's vocational education programs, the developers need your reactions, comments and ideas. We will also be interested in how you use this guide. Let us hear from you.

Paul Scott
Curriculum Guide Projects I & II

SECTION I

PHILOSOPHY, PURPOSE & OBJECTIVES

SECTION I

Section I Content List

State Philosophy and Goals
Local Philosophy and Goals

Section I provides an overview of the philosophies, purposes and goals for vocational education in the State of Georgia. These are applied to vocational education at the secondary level, however, it is recognized that more specific philosophies, purposes and goals will be applicable depending on the character of the local program.

VOCATIONAL EDUCATION IN GEORGIA

A. PHILOSOPHY

The Georgia Board of Education perceives vocational education as a vital component in the education of the young and adult citizens of this State. Appropriate programs of vocational education and ancillary services should be made readily available to individuals in middle schools, vocational divisions of junior colleges, vocational centers, the Quick Start program and other adult programs designed to train or retrain workers for useful and satisfying employment.

Special services and assistance must be provided to those who need it in order to participate or benefit from vocational education. This includes women, minorities, the displaced homemaker and other displaced workers, those with limited English-speaking ability, the disadvantaged and the handicapped.

Since men and women spend the greater part of their lives at some form of work, the State should provide opportunities for all its citizens to develop the knowledge, skills and attitudes necessary for them to secure personally satisfying and socially useful employment.

B. PURPOSE

The purpose of vocational education shall be to improve the economic well-being of Georgia citizens by preparing individuals, through organized learning experiences, to select, obtain and advance in recognized occupations.

SECONDARY VOCATIONAL EDUCATION

A. PURPOSE

The purpose of secondary vocational education is to provide training opportunities to middle school students which are of sufficient variety and quality to enable them to make wise career choices, and at the high school level to become familiar with one or more occupations of interest and to specialize in a given occupation to the extent needed to acquire entry-level job skills and knowledge, or to enter more specialized training at the postsecondary level.

B. OBJECTIVES

1. At the middle school level, to provide exploratory PECE and Industrial Arts programs.

2. At the high school level, to provide:
a. Exploratory and prevocational Industrial Arts programs.
b. Prevocational programs in occupational clusters for entry into specialized programs in the 11th and 12th grades, or at the postsecondary level.
c. Training in a single occupational skill of sufficient depth to gain entry-level employability, or the option to continue specialized training at the postsecondary level.
d. Competency-based programs of occupational preparation which enable students advance as far as possible through a planned sequence of courses leading to an occupational objective of greatest interest to the student.
e. Opportunities and activities for students to develop and improve affective skills needed for employment.
f. Vocational guidance, counseling, remedial and supportive programs and services needed by students to select and complete a program of vocational education.
g. Ancillary and supportive services necessary to ensure that all students have access to training opportunities regardless of race, sex, national origin, disadvantagement of handicap.
h. Opportunities for students to obtain or improve Home Economics and Consumer Education skills.
i. Vocational education programs such that 50% of those individuals who complete or leave a program of occupational preparation, and are available for employment, find employment in the field for which trained, or in a related field.

STATEMENT OF LOCAL SYSTEM PHILOSOPHY, PURPOSE AND OBJECTIVES FOR VOCATIONAL EDUCATION

(This page is intentionally left blank so that local systems may insert their copy of philosophy, purpose and goals for vocational education.)

SECTION II

PROGRAM DESCRIPTION & RELATED INFORMATION

SECTION II

Section II Content List

Employability Skills
Commercial Art Occupational Description
Commercial Art Program Objective
Definition of the D.O.T. Code
Description of Commercial Art D.O.T.
Task Listing by D.O.T. Code
Performance Standards for Graduation

The major goal of vocational education in Georgia is to prepare individuals, through organized learning experiences, to select, obtain and advance in recognized occupations. Section II provides an overview of employability skills that are desirable in any occupation and relates their significance to the specific occupational area of Commercial Art.

The Commercial Art Program Objective contains the specific occupational titles. These occupational titles are further explained in the description of the occupational exit points and task listing. The concentration of the program is based on these tasks.

Also included in this section are the "performance standards" that a student is expected to master before graduating from any Georgia secondary school.

EMPLOYABILITY SKILLS

Employability skills exert a great deal of influence on a person's ability to get and keep a job. Surveys indicate that more people lose their jobs because of poor attitudes toward their job than for lack of job skills. For this reason it is important that information concerning the following employability skills be provided as an ongoing part of the program.

1. Getting a job
    - a. Filling out job applications
    - b. Developing a resume
    - c. Preparing for a job interview

2. Keeping a job
    - a. Be on time and regular in attendance
    - b. Maintain a fair share of the work-load
    - c. Work without supervision
    - d. Meet production schedules
    - e. Properly care for and use equipment
    - f. Dress appropriately for the job
    - g. Maintain good personal hygiene
    - h. Develop and maintain good communication with supervisors' and co-workers

A recent study sponsored by the Illinois Department of Adult, Vocational and Technical Education and conducted by the University of Illinois, "Survival Skills: Mastering the Human Aspects of Work", has identified twelve topics that might be developed into instructional modules for teaching occupational survival skills. The author, Robert E. Nelson, outlines these topics listed below and on the next page, each followed by a general objective which indicates the relationship between the topic and the survival skills required to maintain a job.

*"1. Working in an Organization: To familiarize students with the reasons for the formation of organizations and the common characteristics of organizations.

2. Understanding Self and Others: To have students develop insights into causes of human behavior and learn to interpret their own behavior and the behavior of other.

3. Motivation for Work: To have students develop and understanding of motivations into the work they perform.
4. Interpersonal Relations: To have students develop concepts and skills in interpersonal relations and apply them to work situations.
5. On-the-Job Communication: To have students understand the importance of effective communication and learn ways of communicating effectively on the job.
6. Using Creativity on the Job: To make students aware of their creative potential and to practice using their creative ability in hypothetical on-the-job situations.
7. Authority and Responsibility: To have students develop an understanding of the concepts of authority, power, influence, and responsibility as they apply to work situations.
8. Problem Solving: To have students develop skill in applying problem solving to their work.
9. Coping with Organizational Change: To make students aware of the process of organizational change and the techniques for coping with organizational change.
10. Coping with Organizational Conflict: To make students aware of the sources and types of conflicts encountered on the job and recognize ways of coping with conflicts in an organization.
11. Leadership: To have students recognize the need for leadership in work groups and increase their understanding of the leadership role in work situations.
12. Adapting and Planning for the Future: To have students develop perspectives of work in the future and the ability to plan for anticipated changes in their work roles."

---

*Abstracted from the article, "Survival Skills: Mastering the Human Aspects of Work," by Robert E. Nelson, American Vocational Journal, November 1977.

COMMERCIAL ART*

Nature of the Work

The commercial art field is concerned with preparing drawings, illustrations, and lettering which convey information and ideas. Many people prefer more specialized areas such as engineers, fashion, interior design, cartooning, airbrush and sign productions rather than in the overall commercial art field. All workers create, draw and change designs to achieve desired effects.

Technical illustrators, also known as engineering illustrators, or production illustrators, draw illustrations for reference works, brochures and technical manuals. Cartoon illustrators draw single frame and multiple cartoons which sometimes specializes in editorial or sport fields. Fashion artists render drawings of garments and clothing accessories. Illustrators may also be known as artists, graphic artists, or commercial artists. They prepare a wide variety of artwork for the printing media. Commercial designers and industrial designers render signs, wallpaper, ceramics, tile, glassware, monograms, crests and emblems. Airbrush artists shade or blend black, white and color inks and paints to achieve variations of tonal quality. Sign writers prepare letters for or on cardstock, poster board and canvas. Letterers specialize in the preparation of title words and phrases added to other illustrations to complete the desired graphic communication.

Working Conditions

The work setting is usually a well lighted, ventilated and quiet area. Traditional Monday through Friday daytime hours apply in all job titles, however, in positions associated with the publishing fields, considerable overtime hours may be necessary as deadlines are approached. Some commercial artists may sketch or complete artwork on-site in a wide variety of environmental conditions.

Places of Employment

As a general rule, all firms having the requirement to produce original printed products will need a commercial artist. Various fields employing commercial artists include publishing companies and advertising agencies.

Training, Other Qualifications and Advancement

Formal training in commercial art is conducted by secondary schools and post secondary schools. Jobs in this occupational area require a great deal of manual dexterity and eye/hand coordination. Some employers may require employees to pass color perception examinations as a condition of employment.

Advancement is usually through the firm's corporate structure. Some commercial artists may establish their own firm or become a free-lance artist.

Employment Outlook

Opportunity for employment in the commercial art field is expected to keep pace with the national average for all occupations. A slightly better than average rate will occur in high merchandising regions where the demand for visual communication is increased. Competition in some interior design is very high with the best opportunities going to those completing professional interior design programs.

*Occupational Outlook Handbook, 1980 ed.

COMMERCIAL ART PROGRAM OBJECTIVE

Given appropriate instruction, as suggested by this guide, a student completing the program should demonstrate entry level skills in Commercial Art in the areas of knowledge, theoretical stucture, tool usage, diagnostic ability, related supportive skills and occupational survival skills.

As the student progresses through the program, sufficient competencies will be acquired to enable the student to enter the occupational field at the following D.O.T. Codes.*

Technical Illustrator	(D.O.T. Code 017.281-034)
Cartoonist	(D.O.T. Code 141.061-010)
Fashion Artist	(D.O.T. Code 141.061-014)
Illustrator	(D.O.T. Code 141.061-022)
Commercial Designer	(D.O.T. Code 141.081-014)
Airbrush Artist	(D.O.T. Code 970.281-010)
Sign Writer, Hand	(D.O.T. Code 970.281-022)
Letterer	(D.O.T. Code 970.661-014)

***Dictionary of Occupational Titles*, 1977 ed.

DEFINITION OF D.O.T. CODE*

As a result of technological, economic and sociological influences, nearly every job in the economy is performed slightly differently from any other job. Every job is also similar to a number of other jobs. In order to look at the millions of jobs in an organized way, job titles are designated a 9-digit occupational code. Each set of three digits in the D.O.T. Code has a specific purpose or meaning that differentiates it from all other codes.

The first three digits of the D.O.T. Code identify a particular occupational group. In the code 652.382-010, the first digit indicates an occupational category. The second digit refers to a division within the occupational category. The third digit defines a specific occupational group within a division.

The middle three digits of the D.O.T. Code 652.382-010 are the worker function rating of the tasks performed in the occupation. Every job requires a worker to function, to some degree, in relation to data, people and things. A separate digit expresses the worker's relationship to each of these three groups. Worker functions involving more complex responsibility and judgment are assigned lower numbers while functions which are less complicated have high numbers.

The last three digits of the D.O.T. Code 652.382-010 indicate the alphabetical order of titles within 6-digit code groups. They serve to differentiate a particular occupation from all others. A number of occupations may have the same first six digits, but no two D.O.T. Code can have the same nine digits.

*Dictionary of Occupational Titles, 1977 ed.

DESCRIPTION OF OCCUPATIONAL EXIT POINTS*

017.281-034 TECHNICAL ILLUSTRATOR (profess. & kin.)
engineering illustrator; production illustrator

Lays out and draws illustrations for reproduction in reference works, brochures, and technical manuals dealing with assembly, installation, operation, maintenance, and repair of machines, tools, and equipment: Prepares drawings from blueprints, designs, mockups, and photoprints by methods and techniques suited to specified reproduction process or final use, such as blueprint, photo-offset, and projection transparencies, using drafting and optical equipment. Lays out and draws schematic, perspective, orthographic, oblique-angle views to depict function, relationship, and assembly-sequence of parts and assemblies such as gears, engines, and instruments. Shades or colors drawing to emphasize details or to eliminate undesired background, using ink, crayon, airbrush, and overlays. Pastes instructions and comments in position on drawing. May draw cartoons and caricatures to illustrate operation, maintenance, and safety manuals and posters.

141.061-010 CARTOONIST (print & pub.)

Draws cartoons for publications to amuse readers and interpret or illustrate new highlights, advertising, stories, or articles: Develops personal ideas or reads written material to develop ideas from context. Discusses ideas with editor or publisher's representative or sketches cartoon drawings and submits drawing for approval. Makes changes and corrections as necessary and finishes drawing. May develop and draw comic strips. May be designated according to type of cartoons drawn as EDITORIAL CARTOONIST (print. & pub.). SPORTS CARTOONIST (print & pub.).

141.061-014 FASHION ARTIST (ret. tr.)

Draws or paints apparel and accessory illustrations for newspaper or related advertisements: Positions garment, accessory, or model to accentuate desired sales features. Renders drawing of garment or accessory, complementary articles, and background, using various art media and materials. May use models, props, and settings to accentuate subject materials. May draw lettering.

141.061-022 ILLUSTRATOR (profess. & kin.)
artist; commercial artist; graphic artist

Draws or paints illustrations for use by various media to explain or adorn printed or spoken word: Studies layouts, sketches of proposed illustrations, and related materials to become familiar with assignment. Determines style, technique, and medium best suited to produce desired effects and conform with reproduction requirements, or receives specific instructions regarding these variables. Formulates concept and renders illustration and detail from models, sketches, memory, and imagination. Discusses illustration at various stages of completion and makes changes as necessary. May select type, draw lettering, lay out material, or perform related duties. May be identified according to specific style, technique, medium, subject material or combination of variables. May draw or paint graphic material and lettering to be used for title, background, screen advertising, commercial logo, and other visual layouts for motion picture production and television programming, and be designated TITLE ARTIST (motion pic.; radio and tv broad.).

141.081-014 COMMERCIAL ARTIST (profess. & kin.)

Creates and designs graphic material for use as ornamentation, illustration, advertising, or cosmetic on manufactured materials and packaging: Receives assignment from customer or supervisor. Studies traditional, period, and contemporary design styles and motifs to obtain perspective. Review marketing trends and preferences of target and related markets. Integrates findings with personal interests, knowledge of design, and limitations presented by methods and materials. Creates, draws, modifies, and changes design to achieve desired effect. Confers with customer or supervisor regarding approval or desired changes to design. May be required to have specialized knowledge of material designed. May prepare original artwork and design model. May perform related duties, such as fabricating silk screens, drawing full size patterns, or cutting stencils. May work with specific items, such as signs, packaging, wallpaper, ceramics, tile, glassware, monograms, crests, emblems, or embroidery. See INDUSTRIAL DESIGNER (profess. & kin.) for workers who design both product form and associated graphic materials.

970.281-010 AIRBRUSH ARTIST (profess. & kin.)
photograph restorer

Restores damaged and faded photographs or colors and shades drawings to simulate photographs, using airbrush: Examines drawing or photographic print to determine coloring, shading , and changes required. Cuts out making template, using shears, and positions templates on control areas to be sprayed. Mixes ink or paint solutions according to color specifications and spraying consistency desired. Sprays solution over control area to fill in and blend missing parts of photograph, or to give depth, perspective, and tone to drawing, using airbrush. Builds up or changes photograph backgrounds to block out undesirable or distracting details, using airbrush. Inks borders and lettering on illustrations and paints in details missing from photographs, using pen, brush, and drafting instruments. Rubs eraser over specified areas and applies white ink to highlight illustrations, using brush or pen. May specialize in mechanical and industrial designs and be designated AIRBRUSH ARTIST, TECHNICAL (profess. & kin.); or in photograph restoring and be designated AIRBRUSH ARTIST, PHOTOGRAPHY (profess. & kin.).

970.281-022 SIGN WRITER, HAND (any ind.)
card writer, hand; show-card writer

Writes, paints, or prints signs or showcards used for display or other purposes, using brushes. May cut out letters and signs for display purpose from wallboard or cardboard, by hand or machines, such as electrically powered jigsaw or bandsaw.

970.666-014 LETTERER (profess. & kin.)
commercial artist, lettering

Paints or draws precise lettering to be reproduced in advertisements, books, and other printed materials, using lettering pen or brush and determining lettering design from layout sketches and instructions. May design lettering when style of letters is not specified.

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*Dictionary of Occupational Titles, 1977 ed.

TASK LISTING BY D.O.T. CODE

In this section the occupational exit points from the curriculum are cross referenced with the tasks which are required for employment in each job title. On the line following each task an x appears in the column of each job title to which to task applies. All the tasks listed in this matrix are taught in the curriculum presented in this guide. A detailed treatment of each task appears in the Unit Guides section of this curriculum guide.

TASK LISTING BY DOT CODE

COMMERCIAL ART

POSSIBLE EXIT POINTS

TASK NO.	TASK NAME	DOT DESCRIPTIONS: Technical Illustrator DOT NO.: 017.281-034	Cartoonist 141.061-010	Fashion Artist 141.061-014	Illustrator 141.061-022	Commercial Designer 141.081-014	Air Brush Artist 970.281-010	Hand Sign Writer 970.281-022	Letterer 970.661-014
Duty I:	Identifying Occupations in Commercial Art								
OCA-01	Identifying program objectives	X	X	X	X	X	X	X	X
OCA-02	Identifying program operational procedures	X	X	X	X	X	X	X	X
OCA-03	Identifying careers in commerical art	X	X	X	X	X	X	X	X
OCA-04	Identifying the historical development of commercial art	X	X	X	X	X	X	X	X
OCA-05	Identifying the major divisions of the commercial art field	X	X	X	X	X	X	X	X
OCA-06	Identifying the editorial division opportunities for commercial artists	X	X	X	X	X	X	X	X
OCA-07	Identifying the graphic arts division opportunities for commercial artists	X	X	X	X	X	X	X	X
OCA-08	Identifying the advertising art division opportunities for commercial artist	X	X	X	X	X	X	X	X

TASK LISTING BY DOT CODE

COMMERCIAL ART

		POSSIBLE EXIT POINTS							
	DOT DESCRIPTIONS	Technical Illustrator	Cartoonist	Fashion Artist	Illustrator	Commercial Designer	Air Brush Artist	Hand Sign Writer	Letterer
TASK NO.	TASK NAME / DOT NO.	017.281-034	141.061-010	141.061-014	141.061-022	141.081-014	970.281-010	970.281-022	970.661-014
OCA-09	Identifying the functions of an art studio	X	X	X	X	X	X	X	X
OCA-10	Identifying the function of a free-lance artist	X	X	X	X	X	X	X	X
OCA-11	Researching descriptions of commercial art occupations	X	X	X	X	X	X	X	X
OCA-12	Identifying health hazards	X	X	X	X	X	X	X	X
Duty II:	Subject Research and Business Procedures								
RBP-01	Identifying research materials and techniques	X	X	X	X	X	X	X	X
RBP-02	Identifying procedures for recording observations	X	X	X	X	X	X	X	X
RBP-03	Doing on-the-spot sketching	X	X	X	X	X	X	X	X
RBP-04	Establishing a research file	X	X	X	X	X	X	X	X
RBP-05	Identifying file administrative procedures	X	X	X	X	X	X	X	X
RBP-06	Identifying business procedures for commercial art	X	X	X	X	X	X	X	X

TASK LISTING BY DOT CODE

COMMERCIAL ART

TASK NO.	TASK NAME	POSSIBLE EXIT POINTS							
	DOT DESCRIPTIONS	Technical Illustrator	Cartoonist	Fashion Artist	Illustrator	Commercial Designer	Air Brush Artist	Hand Sign Writer	Letterer
	DOT NO.	017.281-034	141.061-010	141.061-014	141.061-022	141.081-014	970.281-010	970.281-022	970.661-014
RBP-07	Identifying scheduling procedures	X	X	X	X	X	X	X	X
RBP-08	Identifying the elements of professional performance	X	X	X	X	X	X	X	X
Duty III:	Medium, Method and Technique								
MMT-01	Identifying vocabulary of the commercial art field	X	X	X	X	X	X	X	X
MMT-02	Identifying tools and materials	X	X	X	X	X	X	X	X
MMT-03	Identifying and using various types of pencils	X	X	X	X	X	X	X	X
MMT-04	Identifying and applying opaque watercolor	X	X	X	X	X	X	X	X
MMT-05	Identifying and applying transparent watercolor	X	X	X	X	X	X	X	X
MMT-06	Identifying inking techniques	X	X	X	X	X	X	X	X
MMT-07	Identifying inking equipment materials	X	X	X	X	X	X	X	X
MMT-08	Using transfer sheets	X	X	X	X	X	X	X	X

TASK LISTING BY DOT CODE

COMMERCIAL ART

POSSIBLE EXIT POINTS

TASK NO.	TASK NAME	Technical Illustrator	Cartoonist	Fashion Artist	Illustrator	Commercial Designer	Air Brush Artist	Hand Sign Writer	Letterer
	DOT NO.	017.281-034	141.061-010	141.061-014	141.061-022	141.081-014	970.281-010	970.281-022	970.661-014
MMT-09	Inking with French curve and ruling pen	X	X	X	X	X	X	X	X
MMT-10	Inking borders and broad areas	X	X	X	X	X	X	X	X
MMT-11	Identifying and setting up air-brush equipment	X		X	X	X	X		
MMT-12	Maintaining airbrush equipment			X	X	X	X		
MMT-13	Identifying airbush techniques	X		X	X	X	X		
MMT-14	Retouching and constructing montage	X		X	X	X	X		
MMT-15	Applying black and white with airbrush	X		X	X	X	X		
MMT-16	Preparing an airbrush color palette	X		X	X	X	X		
MMT-17	Applying reflective color with airbrush	X		X	X	X	X		
MMT-18	Rendering and ghosting effects	X		X	X	X	X		
MMT-19	Preparing presentation slides	X		X	X	X	X		
MMT-20	Using the false-color process	X		X	X	X	X		
MMT-21	Airbrushing animations	X		X	X	X	X		

TASK LISTING BY DOT CODE

COMMERCIAL ART

POSSIBLE EXIT POINTS

TASK NO.	TASK NAME	DOT DESCRIPTIONS / DOT NO.	Technical Illustrator 017.281-034	Cartoonist 141.061-010	Fashion Artist 141.061-014	Illustrator 141.061-022	Commercial Designer 141.081-014	Air Brush Artist 970.281-010	Hand Sign Writer 970.281-022	Letterer 970.661-014
Duty IV: Drawing										
DRW-01	Drawing the cube, cylinder, cone and sphere		X	X	X	X	X			
DRW-02	Applying light and shading		X	X	X	X	X			
DRW-03	Drawing cubic objects		X	X	X	X	X			
DRW-04	Drawing cylindrical objects		X	X	X	X	X			
DRW-05	Drawing spherical objects		X	X	X	X	X			
DRW-06	Drawing conical objects		X	X	X	X	X			
DRW-07	Drawing combined objects		X	X	X	X	X			
DRW-08	Drawing with horizontal plane perspective reference		X	X	X	X	X			
DRW-09	Drawing with eye-level perspective reference point		X	X	X	X	X			
DRW-10	Rendering a color scene in black and white		X	X	X	X	X			
Duty V: Lettering										
LTR-01	Identifying alphabets		X	X	X	X	X		X	X
LTR-02	Identifying proportions of letters		X	X	X	X	X		X	X

TASK LISTING BY DOT CODE

COMMERCIAL ART

POSSIBLE EXIT POINTS

	DOT DESCRIPTIONS	Technical Illustrator	Cartoonist	Fashion Artist	Illustrator	Commercial Designer	Air Brush Artist	Hand Sign Writer	Letterer
	DOT NO.	017.281-034	141.061-010	141.061-014	141.061-022	141.081-014	970.281-010	970.281-022	970.661-014
TASK NO.	TASK NAME								
LTR-03	Spacing letters	X	X	X	X	X		X	X
LTR-04	Sketching letters with pencil	X	X	X	X	X		X	X
LTR-05	Aligning letters for proper balance	X	X	X	X	X		X	X
LTR-06	Transferring letterings	X	X	X	X	X		X	X
LTR-07	Inking letters	X	X	X	X	X		X	X
LTR-08	Inking and whiting (final stages)	X	X	X	X	X		X	X
LTR-09	Lettering using the "old style"	X	X	X	X	X		X	X
LTR-10	Lettering using "modern style"	X	X	X	X	X		X	X
LTR-11	Lettering using "sans-serif style"	X	X	X	X	X		X	X
LTR-12	Lettering using "italic style"	X	X	X	X	X		X	X
LTR-13	Lettering with brush	X	X	X	X	X		X	X
LTR-14	Lettering with formal script	X	X	X	X	X		X	X
LTR-15	Indicating typography on comprehensives	X	X	X	X	X		X	X
LTR-16	Lettering with comprehensive style	X	X	X	X	X		X	X

TASK LISTING BY DOT CODE

COMMERCIAL ART

POSSIBLE EXIT POINTS

TASK NO.	TASK NAME	Technical Illustrator	Cartoonist	Fashion Artist	Illustrator	Commercial Designer	Air Brush Artist	Hand Sign Writer	Letterer
	DOT NO.	017.281-034	141.061-010	141.061-014	141.061-022	141.081-014	970.281-010	970.281-022	970.661-014
Duty VI:	Fashion and Interior Design								
FID-01	Identifying careers in illustration of fashion and interior design			X	X	X			
FID-02	Identifying historic trends of the costume			X	X	X			
FID-03	Identifying the fashion art market			X	X	X			
FID-04	Identifying the tools, materials and techniques required for fashion illustrating			X	X	X			
FID-05	Identifying reproduction methods for reproducing high quality fashion illustration			X	X	X			
FID-06	Drawing illustrations of female fashions			X	X	X			
FID-07	Drawing illustrations of male fashions			X	X	X			
FID-08	Drawing the merchandise illustrations			X	X	X			

TASK LISTING BY DOT CODE

COMMERCIAL ART

POSSIBLE EXIT POINTS

TASK NO.	TASK NAME	DOT DESCRIPTIONS: DOT NO.	Technical Illustrator 017.281-034	Cartoonist 141.061-010	Fashion Artist 141.061-014	Illustrator 141.061-022	Commercial Designer 141.081-014	Air Brush Artist 970.281-010	Hand Sign Writer 970.281-022	Letterer 970.661-014
FID-09	Drawing furniture illustrations				X	X	X			
FID-10	Using color in interior design illustrations				X	X	X			
FID-11	Drawing display illustrations				X	X	X			
FID-12	Drawing layouts for fashion illustrations				X	X	X			
FID-13	Drawing with high fashion lettering				X	X	X			
FID-14	Drawing window display illustrations				X	X	X			
FID-15	Drawing advertising campaign illustrations for a speciality shop				X	X	X			
FID-16	Drawing advertising campaign illustrations for a department store				X	X	X			
Duty VII: Cartooning										
CDR-01	Identifying careers in cartooning		X	X						

TASK LISTING BY DOT CODE

COMMERCIAL ART

POSSIBLE EXIT POINTS

TASK NO.	TASK NAME	Technical Illustrator 017.281-034	Cartoonist 141.061-010	Fashion Artist 141.061-014	Illustrator 141.061-022	Commercial Designer 141.081-014	Air Brush Artist 970.281-010	Hand Sign Writer 970.281-022	Letterer 970.661-014
DOT NO. / DOT DESCRIPTIONS									
CDR-02	Identifying humor and satire in cartooning	X	X						
CDR-03	Identifying cartoon markets	X	X						
CDR-04	Identifying the tools, materials and techniques required for professional cartooning	X	X						
CDR-05	Identifying reproduction methods for cartoons	X	X						
CDR-06	Drawing figures for cartoons	X	X						
CDR-07	Drawing caricatures and cartoon characters	X	X						
CDR-08	Drawing cartoon animals	X	X						
CDR-09	Drawing comic pictures with perspective, background and detail	X	X						
CDR-10	Drawing cartoon lettering	X	X						
CDR-11	Drawing gag cartoons	X	X						
CDR-12	Drawing editorial cartoons	X	X						
CDR-13	Drawing sport cartoons	X	X						
CDR-14	Drawing humorous greeting cards	X	X						
CDR-15	Drawing panel cartoons	X	X						

TASK LISTING BY DOT CODE

COMMERCIAL ART

TASK NO.	TASK NAME	Technical Illustrator 017.281-034	Cartoonist 141.061-010	Fashion Artist 141.061-014	Illustrator 141.061-022	Commercial Designer 141.081-014	Air Brush Artist 970.281-010	Hand Sign Writer 970.281-022	Letterer 970.661-014
	POSSIBLE EXIT POINTS — DOT DESCRIPTIONS / DOT NO.								
CDR-16	Drawing humorous comic strips	X	X						
CDR-17	Drawing adventure comic strips	X	X						
CDR-18	Drawing comic book pages	X	X						
CDR-19	Producing an animation sequence	X	X						
CDR-20	Producing cartoon layouts for advertising	X	X						
Duty VIII:	Silk Screening								
SSR-01	Identifying printing done by silk screen process	X		X	X	X			
SSR-02	Identifying and using equipment and inks for hand method screen printing	X		X	X	X			
SSR-03	Identifying and using types of drying equipment and drying racks used in the hand-screen-printing process	X		X	X	X			
SSR-04	Building a silk screen frame	X		X	X	X			
SSR-05	Stretching and cleaning silk	X		X	X	X			

TASK LISTING BY DOT CODE

COMMERCIAL ART

POSSIBLE EXIT POINTS

TASK NO.	TASK NAME	Technical Illustrator	Cartoonist	Fashion Artist	Illustrator	Commercial Designer	Air Brush Artist	Hand Sign Writer	Letterer
	DOT DESCRIPTIONS / DOT NO.	017.281-034	141.061-010	141.061-014	141.061-022	141.081-014	970.281-010	970.281-022	970.661-014
SSR-06	Preparing and adhering a hand cut screen stencil	X		X	X	X			
SSR-07	Selecting a job and making a film positive	X		X	X	X			
SSR-08	Making a photographic screen	X		X	X	X			
SSR-09	Running a one-color photographic screen	X		X	X	X			
SSR-10	Running a one-color poster	X		X	X	X			
SSR-11	Screening on three-dimensional objects	X		X	X	X			
Duty IX:	Reproducing Commercial Art								
RCA-01	Identifying paste-up methods	X			X				
RCA-02	Identifying printing processes	X			X				
RCA-03	Identifying type style and image preparation	X			X				
RCA-04	Identifying elements of mechanicals	X			X				
RCA-05	Analyzing line drawing and continuous tone illustrations	X			X				

TASK LISTING BY DOT CODE

COMMERCIAL ART

		POSSIBLE EXIT POINTS							
	DOT DESCRIPTIONS	Technical Illustrator	Cartoonist	Fashion Artist	Illustrator	Commercial Designer	Air Brush Artist	Hand Sign Writer	Letterer
	DOT NO.	017.281-034	141.061-010	141.061-014	141.061-022	141.081-014	970.281-010	970.281-022	970.661-014
TASK NO.	TASK NAME								
RCA-06	Identifying layout functions	X			X				
RCA-07	Marking the layout	X			X				
RCA-08	Using proportional scaling	X			X				
RCA-09	Developing mechanicals	X			X				
RCA-10	Using variations of layouts and mechanicals	X			X				
RCA-11	Constructing a six page folder layout	X			X				
RCA-12	Stripping an illustration board	X			X				

PERFORMANCE STANDARDS REQUIRED FOR GRADUATION

Students are required, by the State Board of Education to demonstrate competency in the adult life roles of the learner, individual, citizen, consumer and producer. The performance standards for the adult life role of the learner will be measured statewide. The local Boards of Education are required to adopt and validate performance indicators for the adult life roles of the individual, citizen, consumer and producer.

Performance Standards (State Board of Education)

A. Learner

1. The student reads and interprets communication on a functional level.

2. The student comprehends information received and applies that information in a variety of everyday situations.

3. The student writes legible appropriate personal and career communications on a functional level.

4. The student receives and transmits oral and visual communications on a functional level.

5. The student employs estimation, approximation and calculation skills in everyday living situations.

6. The student understands and uses various forms of scales and measurements, graphs, charts, tables, symbols and other graphic representations.

7. The student applies basic arithmetic operations (adding, subtracting, multiplying and dividing) in an everyday context.

8. The student applies basic geometric shapes and positions necessary for daily mathematical functions.

9. The student uses a variety of information resources to obtain assistance and information.

10. The student employs logical, intuitive and creative thinking processes.

Performance Standards (Local Board of Education)

B. Individual

1. The student knows appropriate emergency responses to accidents and demonstrates preventive actions for health and safety hazards.

2. The student recognizes and practices sound personal health habits necessary to maintain physical and mental well-being.

3. The student understands the sound health care principles involved in family living, parenting and parenthood.

C. Citizen

1. The student understands the basic structure and functions of the American system of Government and the American economic system.

2. The student knows basic legal rights and responsibilities of the citizen under the American judicial and penal systems.

3. The student recognizes relationships between current societal and environmental problems and the individual's role and responsibilities.

D. Consumer

1. The student knows the principles of sound personal financial planning and management.

2. The student identifies the legal rights and responsibilities of the consumer in buying and selling goods and services.

E. Producer

1. The student analyzes personal career opportunities and choices through career planning and management.

2. The student demonstrates the skills necessary to obtain employment.

Program Competencies

This program will provide opportunities for the student to demonstrate competencies in the following performance standards. The standards are "keyed" to the above list by letter and number (i.e. A-1, 4, 9; B-3; C-1; etc.).

Performance Standards: A-4, 5, 6, 7, 8, 9 and 10; B-1; E-1 and 2

SECTION III

UNIT GUIDES

SECTION III

Section III Content List

Unit Guide Description
Suggested Sequence of Unit Guides

In Section II, the relationship between the occupational area and program tasks was introduced. Section III continues this development by presenting, for each task, a unit guide for instructional planning and execution.

The instruction of specific tasks is central to vocational education. However, the value of a single task/competency to the student as a prospective member of the workforce is dependent upon the way in which that task/competency is related to other tasks and to the entire occupational area. Therefore, the Commercial Art Program Task Listing provides a sample organizational model for sequencing the instruction of program tasks.

UNIT GUIDES DESCRIPTION

In this section the tasks to be taught in each course are presented in sequential order. Each task is listed on a separate page so that it may be taken out of the guide for daily lesson planning or regrouped with order tasks to fit the individual teacher's preference for teaching order. The task pages may be used for planning and executing group instruction or for individualized instruction. Each page in the UNIT GUIDES section contains the following information:

TASK: This is a short and concise statement of the task to be taught.

PERFORMANCE OBJECTIVE: The performance expected of the student after completing the unit is stated in stem form, without a specific statement of all conditions, equipment and performance standard (these are listed in a criterion referenced measure in the Evaluation section of the task page).

INSTRUCTIONAL ACTIVITIES: Suggested learning activities are presented. These activities include providing information, demonstration, practical applications and projects.

INSTRUCTIONAL MATERIALS: Suggested materials for carrying out the instructional activities are listed. These include textbooks, audiovisuals and equipment. Textbooks are referenced by author and title with the complete reference contained in the textbook list in the Instructional Resources section.

EVALUATION: This section contains a criterion referenced measure and reference to any test items or other evaluation measures that are available to teacher.

CLASS/LAB HOURS: The estimated time for completion of the instructional activities and the evaluation are indicated in both classroom and lab hours. Total instructional time would be the sum of these.

COMMERCIAL ART TASK INDEX

Page No.

DUTY I: Identifying Occupations in Commercial Art

OCA-01 Identifying program objectives....11
OCA-02 Identifying program operational procedures....13
OCA-03 Identifying careers in commercial art....15
OCA-04 Identifying the historical development of commercial art....17
OCA-05 Identifying the major divisions of the commercial art field....19
OCA-06 Identifying the editorial division opportunities for commercial artists....21
OCA-07 Identifying the graphic arts division opportunities for commercial artists....23
OCA-08 Identifying the advertising art division opportunities for commercial artists....25
OCA-09 Identifying the functions of an art studio....27
OCA-10 Identifying the function of a freelance artist....29
OCA-11 Researching descriptions of commercial art occupations....31
OCA-12 Identifying health hazards....33

DUTY II: Subject Research and Business Procedures

RBP-01 Identifying research materials and techniques....35
RBP-02 Identifying procedures for recording observations....37
RBP-03 Doing on-the-spot sketching....39
RBP-04 Establishing a research file....41
RBP-05 Identifying file administrative procedures....43
RBP-06 Identifying business procedures for commercial art....45
RBP-07 Identifying scheduling procedures....47
RBP-08 Identifying the elements of professional performance....49

DUTY III: Medium, Method and Technique

MMT-01 Identifying vocabulary of the commercial art field....51
MMT-02 Identifying tools and materials....53
MMT-03 Identifying and using various types of pencils....55
MMT-04 Identifying and applying opaque watercolor....57
MMT-05 Identifying and applying transparent watercolor....59

Page No.

MMT-06 Identifying inking techniques....................61
MMT-07 Identifying inking equipment materials.............63
MMT-08 Using transfer sheets.............................65
MMT-09 Inking with french curve and ruling pen............67
MMT-10 Inking borders and broad areas....................69
MMT-11 Identifying and setting up airbrush equipment.......................................71
MMT-12 Maintaining airbrush equipment....................73
MMT-13 Identifying airbrush techniques...................75
MMT-14 Retouching and constructing montages..............77
MMT-15 Applying black and white with airbrush.............79
MMT-16 Preparing an airbrush color palette...............81
MMT-17 Applying reflective color with airbrush...........83
MMT-18 Rendering and ghosting effects....................85
MMT-19 Preparing presentation slides.....................87
MMT-20 Using the false-color process.....................89
MMT-21 Airbrushing animations............................91

DUTY IV: Drawing

DRW-01 Drawing the cube, cylinder, cone and sphere...93
DRW-02 Applying light and shading........................95
DRW-03 Drawing cubic objects.............................97
DRW-04 Drawing cylindrical objects.......................99
DRW-05 Drawing spherical objects........................101
DRW-06 Drawing conical objects..........................103
DRW-07 Drawing combined objects.........................105
DRW-08 Drawing with horizontal plane perspective reference......................................107
DRW-09 Drawing with eye-level perspective reference point................................109
DRW-10 Rendering a color scene in black and white........111

DUTY V: Lettering

LTR-01 Identifying alphabets...........................113
LTR-02 Identifying proportions of letters...............115
LTR-03 Spacing letters..................................117
LTR-04 Sketching letters with pencil....................119
LTR-05 Aligning letters for proper balance..............121
LTR-06 Transferring lettering...........................123
LTR-07 Inking letters...................................125
LTR-08 Inking and whiting (final stage).................127
LTR-09 Lettering using the "old style"..................129
LTR-10 Lettering using "modern style"...................131
LTR-11 Lettering using "sans-serif style"...............133
LTR-12 Lettering using "italic style"...................135
LTR-13 Lettering with brush.............................137
LTR-14 Lettering with formal script.....................139
LTR-15 Indicating typography on comprehensives..........141
LTR-16 Lettering with comprehensive style...............143

DUTY VI: Fashion and Interior Design

Page No.

FID-01 Identifying careers in illustration of fashion and interior design....................145
FID-02 Identifying historic trends of the costume..147
FID-03 Identifying the fashion art market................149
FID-04 Identifying the tools, materials and techniques required for fashion illustrating........151
FID-05 Identifying reproduction methods for reproducing high quality fashion illustration........153
FID-06 Drawing illustrations of female fashions..........155
FID-07 Drawing illustrations of male fashions............157
FID-08 Drawing the merchandise illustration..............159
FID-09 Drawing furniture illustrations...................161
FID-10 Using color in interior design illustrations..163
FID-11 Drawing display illustrations.....................165
FID-12 Drawing layouts for fashion illustrations..167
FID-13 Drawing with high fashion lettering and typography..169
FID-14 Drawing window display illustrations..............171
FID-15 Drawing advertising campaign illustrations for a specialty shop.......................173
FID-16 Drawing advertising campaign illustrations for a department store...................175

DUTY VII: Cartooning

CDR-01 Identifying careers in cartooning.................177
CDR-02 Identifying humor and satire in cartoons..........179
CDR-03 Identifying cartoon markets.......................181
CDR-04 Identifying the tools, materials and techniques required for professional cartooning..183
CDR-05 Identifying reproduction methods for cartoons.....185
CDR-06 Drawing figures for cartoons......................187
CDR-07 Drawing caricatures and cartoon characters........189
CDR-08 Drawing cartoon animals...........................191
CDR-09 Drawing comic pictures with perspective, background and detail...........................193
CDR-10 Drawing cartoon lettering.........................195
CDR-11 Drawing gag cartoons..............................197
CDR-12 Drawing editorial cartoons........................199
CDR-13 Drawing sport cartoons............................201
CDR-14 Drawing humorous greeting cards..................203
CDR-15 Drawing panel cartoons............................205
CDR-16 Drawing humorous comic strips....................207
CDR-17 Drawing adventure comic strips....................209
CDR-18 Drawing comic book pages..........................211
CDR-19 Producing an animation sequence...................213
CDR-20 Producing cartoon layouts for advertising.........215

Page No.

DUTY VIII: Silkscreening

SSR-01 Identifying printing done by silk screen process....................................217
SSR-02 Identifying and using equipment and inks for hand method screen printing.................219
SSR-03 Identifying and using types of drying equipment and drying racks used in the hand-screen printing process................221
SSR-04 Building a silk screen frame......................223
SSR-05 Stretching and cleaning silk......................225
SSR-06 Preparing and adhering a hand cut screen stencil......................................227
SSR-07 Selecting a job and making a film positive........229
SSR-08 Making a photographic screen......................231
SSR-09 Running a one-color photographic screen...........233
SSR-10 Running a one-color poster........................235
SSR-11 Screening on three-dimensional objects............237

DUTY IX: Reproduction of Commercial Art

RCA-01 Identifying paste-up methods......................239
RCA-02 Identifying printing processes....................241
RCA-03 Identifying type style and image preparation.......................................243
RCA-04 Identifying elements of mechanicals...............245
RCA-05 Analyzing line drawing and continuous tone illustrations............................247
RCA-06 Identifying layout functions......................249
RCA-07 Marking the layout................................251
RCA-08 Using proportional scaling........................253
RCA-09 Developing mechanicals............................255
RCA-10 Using variations of layouts and mechanicals.......257
RCA-11 Constructing a six page folder layout.............259
RCA-12 Stripping an illustration board...................261

TASK

OCA-01 Identifying program objectives

PERFORMANCE OBJECTIVE

List the two key points of information gained from using Fell's Guide to Commercial Art.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Key point of lettering
b. Key point of principles of design

Provide Demonstration On:

Example of well prepared notebook

Provide Practical Application On:

Preparing a notebook for commercial art with two main divisions: lettering and principles of design

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

Tools and Equipment:

a. Three ring notebook
b. Filler paper
c. Division tabs

LAB HOURS	2
CLASS HOURS	1

EVALUATION (OCA-01)

Given a description of lettering and principles of design, the student will prepare a commerical art notebook and appropriate information as the course progresses. The notebook must include all information specified by the instructor.

TASK

OCA-02 Identifying program operational procedures

PERFORMANCE OBJECTIVE

Define purposes of course guides and assignment projects.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Main purpose for studying and answering questions in Texas guide
b. Reasons for assignment objectives
c. The procedures to use when studying reference texts and assignments

Provide Demonstration On:

A properly prepared assignment

Provide Practical Application On:

Answering exercise questions in Unit A-1

INSTRUCTIONAL MATERIALS

Student Manuals:

Texas, Commercial Artist,
Unit A-1

LAB HOURS	1
CLASS HOURS	1

EVALUATION (OCA-02)

Given Texas student guide, the student will answer exercise questions in Unit A-1. Questions should be answered with ninety percent accuracy.

TASK

OCA-03 Identifying careers in commercial art

PERFORMANCE OBJECTIVE

Identify the many areas for careers in commerical art.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Overview of the many areas of commercial art
b. Making career choices
c. Fundamental factors to commercial art occupations
    1. Job classification
    2. Type of work performed
    3. Required knowledge, skills and abilities
d. Job classifications for commercial art

Provide Demonstration On:

Preparing an organizational chart

Provide Practical Application On:

Drawing an organization chart for commercial art careers showing:
1. Job classification
2. Type of work performed
3. Required knowledge, skill and abilities

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

Student Manuals:

Texas, Commercial Artist, Unit A-2

LAB HOURS 2
CLASS HOURS 2

EVALUATION (OCA-03)

Given a list of commercial art occupations, the student will develop an organizational chart of five occupations showing job classifications, type of work performed and required knowledge, skills and abilities.

TASK

OCA-04 Identifying the historical development of commercial art

PERFORMANCE OBJECTIVE

Identify the development of modern commercial art.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Art and civilizations
b. Art and the Machine Age
c. Factors affecting art
    1. Illustrated magazines
    2. Reproduction methods
d. The Bauhaus philosophy

Provide Demonstration On:

Examples of commercial art development

Provide Practical Application On:

Searching magazines to identify examples of graphic art and illustrated art

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

A/Vs:

DCA Educational Products, Group IV, "Layout," transparencies GA-43, 44 and 45

LAB HOURS	1
CLASS HOURS	2

EVALUATION (OCA-04)

Given an essay type test, the student will identify, with ninety percent accuracy, at least three factors that affect modern commercial art and explain how they affect art.

TASK

OCA-05 Identifying the major divisions of the commercial art field

PERFORMANCE OBJECTIVE

Identify and describe the three fields of commercial art.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. An overview
   1. The advertising field
   2. The editorial field
   3. The graphic arts field
b. Making career choices

Provide Demonstration On:

Examples of the work of the three fields

Provide Practical Application On:

Identifying practical examples of the three fields

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

A/Vs:

DCA Educational Products, Group IV, "Layout," transparencies GA-43, 44 and 45

LAB HOURS	1
CLASS HOURS	1

EVALUATION (OCA-05)

Given a test, the student will name and give a brief description of the three fields of commercial art with eighty-five percent accuracy.

TASK

OCA-06 Identifying the editorial division opportunities for commercial artists

PERFORMANCE OBJECTIVE

Identify and describe editorial field artwork and opportunities.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The editorial field
   1. The size
   2. Types of employers
   3. Types of artists employed

b. Future trends and opportunities in editorial field

c. Required knowledge, skills and abilities

Provide Demonstration On:

Examples of editorial art

Provide Practical Application On:

Drawing a chart showing job classifications, type of work performed, required skills, knowledge and abilities

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

LAB HOURS	2
CLASS HOURS	2

EVALUATION (OCA-06)

Given an example of an organization chart, the student will draw a chart showing the structure of the editorial field. The chart must include all criteria specified by the instructor.

TASK

OCA-07 Identifying the graphic arts division opportunities for commercial artists

PERFORMANCE OBJECTIVE

Identify and describe opportunities for the commercial artist in graphic arts.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The graphic arts field
    1. The size
    2. Types of employers
    3. Job classifications of artists that work in graphic arts
b. Opportunities and future trends in graphic arts
c. Required knowledge, skills and abilities of graphic artists

Provide Demonstration On:

Examples of graphic art

Provide Practical Application On:

Drawing a chart of the graphic arts field showing job classifications, type of work performed, knowledge required, skills and abilities.

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

A/Vs:

a. Bergwall, "Black and White Copy Preparation," filmstrips/cassettes 311
b. DCA Educational Products, Group IV, "Layout," transparency GA-45

LAB HOURS	1
CLASS HOURS	2

EVALUATION (OCA-07)

Given an example of an organization chart, the student will draw a chart showing the structure of the graphic arts field. The chart should include all criteria specified by the instructor.

TASK

OCA-08 Identifying the advertising art division opportunities for commercial artists

PERFORMANCE OBJECTIVE

Identify the three groups of the advertising field.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The three advertising fields
    1. Advertising agencies
    2. Advertisers
    3. Advertising media
b. Organization of each field
c. Working methods of the advertising artist

Provide Practical Application On:

Tracing a situation project through the various stages of production

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

A/Vs:

Bergwall, "Black and White Copy Preparation," filmstrips/cassettes 311

LAB HOURS	1
CLASS HOURS	2

EVALUATION (OCA-08)

Given a test, the student will identify and describe the three fields within advertising art and their working methods with eighty-five percent accuracy.

TASK

OCA-09 Identifying the functions of an art studio

PERFORMANCE OBJECTIVE

Describe an art studio and its function in the commercial art industry.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The art studio structure
b. The services offered by art studios
c. Career opportunities of studio artists

Provide Practical Application On:

a. Sketching studio layout
b. Listing equipment required for studio operation
c. Listing services that the studio will provide

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

LAB HOURS	1
CLASS HOURS	1

EVALUATION (OCA-09)

Given an overview of the art studio, the student will list its functions with ninety percent accuracy.

TASK

OCA-10 Identifying the function of a freelance artist

PERFORMANCE OBJECTIVE

Describe how freelance artists function in the commercial art field.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The term "freelance"
b. Getting started as a freelance artist
c. Advantages and disadvantages in freelancing
d. Side line freelancing

Provide Practical Application On:

Doing library research to list famous freelance artists

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

LAB HOURS	1
CLASS HOURS	½

EVALUATION (OCA-10)

Given a test, the student will name the advantages and disadvantages of freelancing artists with eighty-five percent accuracy.

TASK

OCA-11 Researching descriptions of commercial art occupations

PERFORMANCE OBJECTIVE

Use The Dictionary of Occupational Titles.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The many kinds of commercial art occupations
b. Occupational factors:
    1. Job classification
    2. Type of work performed
    3. Required knowledge, skills and abilities for the commercial artist
c. Using The Dictionary of Occupational Titles

Provide Demonstration On:

Using the Dictionary of Occupational Titles

Provide Practical Application On:

Using the Dictionary of Occupational Titles to list commercial art opportunities

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

LAB HOURS	1
CLASS HOURS	2

EVALUATION (OCA-11)

Given a copy of the Dictionary of Occupational Titles, the student will list at least ten job titles of commercial artists and define the duties, knowledge, skills and abilities required. The completed task must meet all criteria established by the instructor.

TASK

OCA-12 Identifying health hazards

PERFORMANCE OBJECTIVE

Define the artists materials that require careful use for health purposes.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Skin contact with materials
b. Inhalation of painting materials
c. Ingestion of materials
d. Precautions to take
e. List of harmful chemicals and materials

Provide Practical Application On:

Preparing a rough sketch safety poster on health hazard areas of commercial art

INSTRUCTIONAL MATERIALS

A/Vs:

Bergwall, "Printing Shop Safety," filmstrips/cassettes 310

Student Manuals:

Texas, Commercial Artist, Unit A-4

LAB HOURS 1

CLASS HOURS 1

EVALUATION (OCA-12)

Given a list of commercial art chemicals and materials, the student will describe potential harmful effects of each. The description must meet all criteria specified by the instructor.

TASK

RBP-01 Identifying research materials and techniques

PERFORMANCE OBJECTIVE

Identify research materials and techniques.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Broad areas of design requirements
b. Necessity for specialization
c. Methods of developing personal resources
    1. Utilizing the camera
    2. Making sketches
    3. Collecting samples and clippings
    4. Build a home library
d. Organizing a resource file
e. Vast resources available through public library system

Provide Demonstration On:

Library reference system

Provide Practical Application On:

Using the school or public library to research a particular commercial art design topic

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

LAB HOURS	1
CLASS HOURS	1

EVALUATION (RBP-01)

Given a specific topic, such as package design, the student will utilize school or public library to research a list of publications available on the subject. The completed task must meet all criteria established by the instructor.

TASK

RBP-02 Identifying procedures for recording observations

PERFORMANCE OBJECTIVE

Effectively record observations with sketchbook and camera.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The sketchbook:
   1. Size and type of binding
   2. Type of paper
   3. Materials used for sketching

b. Developing powers of observation and drawing
c. Utilizing a camera
d. Using the sketchbook to solve problems and make notes
e. Need to develop proficiency in sketching

Provide Demonstration On:

Example of how a commercial artist has used a sketchbook to develop a finished drawing

Provide Practical Application On:

Making sketches utilizing pen and ink, charcoal or pencil drawing techniques

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, *Fell's Guide to Commercial Art*

Tools and Equipment:

a. Paper or sketchbook
b. Drawing pencils
c. Charcoal pencils
d. Pens and ink

LAB HOURS 2

CLASS HOURS 1

EVALUATION (RBP-02)

a. Given proper materials and suggestions for subject to sketch, the student will demonstrate ability to use materials and techniques. The performance must be in accordance with the instructor's specifications.

b. V'TECS, Advertising Artist, Task No. 2.

TASK

RBP-03 Doing on-the-spot sketching

PERFORMANCE OBJECTIVE

Sketch for accuracy and purpose.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Making an effective sketch
b. Notes on the sketch for important facts
c. Projects to practice in the sketchbook
d. Examples of sketchbook techniques of famous artists

Provide Demonstration On:

Making an effective sketch

Provide Practical Application On:

Making an effective sketch

INSTRUCTIONAL MATERIALS

Tools and Equipment:

a. Sketchbook
b. Drawing pencils, charcoal
c. Pen and ink

LAB HOURS 4
CLASS HOURS 1

EVALUATION (RBP-03)

Given proper materials and an assigned sketch project, the student will sketch the assigned project employing accuracy, purpose and personal ability. The performance must be in accordance with the instructor's specifications.

TASK

RBP-04 Establishing a research file

PERFORMANCE OBJECTIVE

Construct a reference file that can be effectively used to research specific situations.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The cabinet
b. The folders
c. The labels
d. The sources
e. The clippings
f. Filing classifications
g. Filing suggestions
h. Selecting specialized field

Provide Demonstration On:

Sample file

Provide Practical Application On:

Collecting various samples of suggested material to start the research file

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, *Fell's Guide to Commercial Art*

LAB HOURS 6

CLASS HOURS 1

EVALUATION (RBP-04)

Given a resource assignment, the student will gather and locate material of proper relationship to the project. The materials selected must meet all criteria established by the instructor.

TASK

RBP-05 Identifying file administrative procedures

PERFORMANCE OBJECTIVE

Keep the resource/research file up-to-date.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Filing schedule
b. Check-off list for updating file
c. Sources to be updated

Provide Demonstration On:

Using selected sources

Provide Practical Application On:

Using selected sources to finish off an assigned project

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

LAB HOURS	2
CLASS HOURS	1

EVALUATION (RBP-05)

When completing an assigned project, the student will demonstrate a resourceful and professional approach in using gathered material.

TASK

RBP-06 Identifying business procedures for commercial art

PERFORMANCE OBJECTIVE

Identify basic business procedures performed by the commercial artist.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Artist code of ethics
b. Billing documents
c. Accounting procedures
d. Business records
e. Time sheets
f. Work orders
g. Release forms

Provide Demonstration On:

The business cycle involved in the production of commercial art products

Provide Practical Application On:

Preparing a business procedure check-off list for reference file

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

LAB HOURS ½
CLASS HOURS ½

EVALUATION (RBP-06)

Given an overview of commercial art business procedures, the student will complete an item/purpose match test with eighty percent accuracy.

TASK

RBP-07 Identifying scheduling procedures

PERFORMANCE OBJECTIVE

Identify time factors in commercial art production.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Methods of recording time spent on art activities
b. Time structure
c. Value of time
d. Establishing local rate

Provide Demonstration On:

Establishing a time record for a particular job

Provide Practical Application On:

Working sample problems with time factors for commerical art activities

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

LAB HOURS	0
CLASS HOURS	2

EVALUATION (RBP-07)

Given an overview of time factors in commercial art, the student will solve problems involving time factors with eighty percent accuracy.

TASK

RBP-08 Identifying the elements of professional performance

PERFORMANCE OBJECTIVE

Describe the steps in developing professional attitude and performance.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Establish a schedule for professional advancement
b. Constant practice
c. Read professional magazines, books and tradepapers on commercial art activities
d. Visit trade shows, exhibits and art museums on regular basis
e. Join a professional organization

Provide Demonstration On:

How a student can begin to develop a professional attitude

Provide Practical Application On:

Preparing an outline of personal goals and professional growth

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, *Fells' Guide to Commercial Art*

LAB HOURS	0
CLASS HOURS	1

EVALUATION (RBP-08)

Given an overview of the steps for developing a professional attitude, the student will describe these steps to an accuracy level of eighty percent.

TASK

MMT-01 Identifying vocabulary of the commercial art field

PERFORMANCE OBJECTIVE

Identify the tool and material vocabulary of the commercial artist.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

The artist's language:
a. Technique
b. Media
c. Style
d. Tools
e. Materials

Provide Demonstration On:

Examples of items used in commercial art vocabulary

Provide Practical Application On:

Practicing use of tools and materials

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

Student Manuals:

Texas, Commercial Artist, Unit A-3

Tools and Equipment:

a. Drawing boards
b. T-squares and triangles
c. Pencils
d. Pens and ink
e. Varieties of paper

LAB HOURS	1
CLASS HOURS	1

EVALUATION (MMT-01)

Given an overview of commercial art vocabulary and tools and materials, the student will describe terminology and use of tools within ninety percent accuracy.

TASK

MMT-02 Identifying tools and materials

PERFORMANCE OBJECTIVE

Identify use of tools and materials used in commercial art.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Drawing board
b. T-squares, triangles and curves
c. Scales and rulers
d. Drawing instruments
    1. Pens
    2. Compasses
    3. Dividers
    4. Protractors
    5. Brushes, pencils and crayons
e. Cutting tools
f. Papers and artboard
g. Ink

Provide Demonstration On:

Proper use and care of tools and materials

Provide Practical Application On:

Making a practice drawing utilizing various tools and materials

INSTRUCTIONAL MATERIALS

Textbooks:

Cardamone, Advertising Agency and Studio Skills

Student Manuals:

Texas, Commercial Artist, Unit A-3

Tools and Equipment:

a. Drawing board
b. T-squares, triangles and curves
c. Scales and rulers
d. Pens, ink, compass, dividers, protractors, brushes, pencils and crayons
e. Various papers

LAB HOURS	2
CLASS HOURS	1

EVALUATION (MMT-02)

Given a demonstration on the use of commercial art tools and materials, the student will make a practice drawing. The student will demonstrate, with ninety percent proficiency, how to handle and care for the tools utilized.

TASK

MMT-03 Identifying and using various types of pencils

PERFORMANCE OBJECTIVE

Identify use of various pencils used in commercial art.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Types of pencils
b. Sharpening pencils
c. Applications of pencils
d. Sketches

Provide Demonstration On:

Sharpening a regular shape drawing pencil and a broad bill sketching pencil

Provide Practical Application On:

Using pencils to make sample drawings

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

Student Manuals:

Texas, Commercial Artist, Unit F-5

Tools and Equipment:

a. Various drawing pencils
b. Broad bill sketching pencils
c. Various paper
d. Sand pads
e. Razor blades
f. Erasers

LAB HOURS	2
CLASS HOURS	1

EVALUATION (MMT-03)

Given an overview of pencils and proper usage, the student will produce sample drawings. The student must utilize pencil techniques within ninety percent accuracy.

TASK

MMT-04 Identifying and applying opaque watercolor

PERFORMANCE OBJECTIVE

Use opaque watercolors on drawings.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The types of opaque watercolors
b. Tools and materials
c. Preparation of work
d. Techniques and methods of use
    1. Wetting
    2. Blending
e. Practice applications

Provide Demonstration On:

Examples of finished opaque watercolor drawings and use of materials

Provide Practical Application On:

Using opaque watercolor on sample drawings

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

Tools and Equipment:

a. Brushes - bristle and sable
b. Opaque grays, blacks and whites
c. Masking tape
d. Rags
e. Various types of paper stocks
f. Container for water

LAB HOURS	2
CLASS HOURS	1

EVALUATION (MMT-04)

Given an overview and material use demonstration of opaque watercolors, the student will produce a series of sample drawings. The drawings must exhibit all criteria established by the instructor.

TASK

MMT-05 Identifying and applying transparent watercolor

PERFORMANCE OBJECTIVE

Use transparent watercolor on drawings.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Wash drawings
b. Equipment and materials
c. Preparation of paper
d. Techniques
    1. Flatwash
    2. Graded wash
    3. Superimposed washes
    4. Softening edges
e. Practice applications

Provide Demonstration On:

Examples of wash drawings and use of equipment and materials

Provide Practical Application On:

Using transparent watercolors on sample drawings

INSTRUCTIONAL MATERIALS

Textbooks:

Nelson, Fell's Guide to Commercial Art

Tools and Equipment:

a. Transparent watercolor dyes
b. Palette-plastic egg carton
c. Watercolor paper
d. Masking materials
e. Cotton
f. Assorted watercolor brushes

LAB HOURS 3

CLASS HOURS 1

EVALUATION (MMT-05)

Given an overview of transparent watercolor drawings and a demonstration of applying the watercolors, the student will prepare and make a small watercolor drawing using materials and applications specified by the instructor.

TASK

MMT-06 Identifying inking techniques

PERFORMANCE OBJECTIVE

Use inking techniques on drawings.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Equipment and material for inking
   1. Paper
   2. Ink
   3. Styles of pens and brushes

b. Techniques
   1. Single line
   2. Cross hatch
   3. Stippling
   4. Brush

c. Types of practice applications

Provide Demonstration On:

Examples of pen and brush inking techniques

Provide Practical Application On:

Using pen, ink and brush on a series of sample drawings and illustrations

INSTRUCTIONAL MATERIALS

Textbooks:

a. Cardamone, Advertising Agency and Studio Skills
b. Gates, Lettering for Reproduction

Student Manuals:

Texas, Commercial Artist, Unit E-2

Tools and Equipment:

a. Various types of paper
b. Ink
c. Pens and brushes
d. White opaque
e. Masking tape
f. Rags
g. Container for water

LAB HOURS	2½
CLASS HOURS	½

EVALUATION (MMT-06)

Given an overview of pen and ink techniques, the student will produce a series of sample drawings using a variety of techniques. The sample drawings must exhibit all criteria established by the instructor.

TASK

MMT-07 Identifying inking equipment materials

PERFORMANCE OBJECTIVE

Use and clean inking tools and materials.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

- a. Care of pens and brushes
    - 1. Removing crusts of dried ink
    - 2. Cleaning
- b. Selection of pens and brushes
- c. Handling pens and brushes
    - 1. Four rules for inking a pen
    - 2. How to hold pen
    - 3. How to rule lines
- d. Straight-edge tools
- e. Using an inking compass

Provide Demonstration On:

Cleaning and filling a pen with ink

Provide Practical Application On:

Cleaning pens and brushes and applying ink to paper

INSTRUCTIONAL MATERIALS

Textbooks:

- a. Cardamone, *Advertising Agency and Studio Skills*
- b. Gates, *Lettering for Reproduction*

Student Manuals:

Texas, *Commercial Artist*, Unit E-1

Tools and Equipment:

- a. Pens and brushes
- b. Razor blade
- c. Ink
- d. Various papers
- e. Straight edges
- f. Inking compass

LAB HOURS 2

CLASS HOURS ½

EVALUATION (MMT-07)

Given an overview of handling inking tools and materials, the student will apply ink to paper. The application must meet all criteria established by the instructor.

TASK

MMT-08 Using transfer sheets

PERFORMANCE OBJECTIVE

Identify use and preparation of transfer sheets.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Applications of transfer sheets
b. Preparation of transfer sheets
    1. Using pastel colors
    2. Using graphite
    3. Using cotton
c. Testing transfer sheets

Provide Demonstration On:

Preparing transfer sheets

Provide Practical Application On:

Making and testing pastel and graphite transfer sheets

INSTRUCTIONAL MATERIALS

Textbooks:

a. Cardamone, Advertising Agency and Studio Skills
b. Gates, Lettering for Reproduction

Student Manuals:

Texas, Commercial Artist, Unit E-3

Tools and Equipment:

a. Tracing paper
b. Masking tape
c. Pastel sticks
d. Graphite sticks
e. Cotton pads and thinner

LAB HOURS	2
CLASS HOURS	1

EVALUATION (MMT-08)

Given an overview of the use and preparation of transfer sheets, the student will prepare a pastel or graphite transfer sheet. The completed transfer sheet must meet all criteria established by the instructor.

TASK

MMT-09 Inking with French curve and ruling pen

PERFORMANCE OBJECTIVE

Identify proper procedures to make inked lines with a French curve.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

- a. Use of French curve
- b. Inking with French curve
  - 1. Direction of pen strokes
  - 2. Prevention of smearing
  - 3. Connecting lines
- c. Cleaning with white paint

Provide Demonstration On:

Making a connecting line with French curve

Provide Practical Application On:

Making practice lines with French curve and ruling pen

INSTRUCTIONAL MATERIALS

Textbooks:

Cardamone, Advertising Agency and Studio Skills

Student Manuals:

Texas, Commercial Artist, Unit E-4

Tools and Equipment:

- a. French curves
- b. Ruling pens and ink
- c. Various papers
- d. White paint

LAB HOURS	1½
CLASS HOURS	½

EVALUATION (MMT-09)

Given an overview of procedures for making ink lines with a French curve, the student will draw connecting lines to within ninety percent accuracy.

TASK

MMT-10 Inking borders and broad areas

PERFORMANCE OBJECTIVE

Identify procedures for making ink borders and solid areas.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

- a. Importance of clean, sharp edges
- b. Problems of felt tip pen borders and edges
- c. Bringing solids to meet fine line edges
  - 1. Proper artwork angle
  - 2. Pen technique
  - 3. Brush technique
- d. Large solid areas

Provide Demonstration On:

Making a clean solid ¼" border

Provide Practical Application On:

Making ink borders

INSTRUCTIONAL MATERIALS

Textbooks:

Cardamone, *Advertising Agency and Studio Skills*

Student Manuals:

Texas, *Commercial Artist*, Unit E-5

Tools and Equipment:

- a. Ruling pens and brushes
- b. Ink
- c. Straight edge
- d. Various papers

LAB HOURS 1½

CLASS HOURS ½

EVALUATION (MMT-10)

Given an overview of the need for sharp borders and a demonstration or example of finished product, the student will prepare a ¼" solid border with one 90° angle. The border must be ninety percent accurate.

TASK

MMT-11 Identifying and setting up airbrush equipment

PERFORMANCE OBJECTIVE

Identify airbrush equipment and air supply systems.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

- a. Categories of airbrushes
  - 1. Double action
  - 2. Single action
- b. Air supplies
  - 1. Compressed CO_2 tank
  - 2. Air compressor
  - 3. Air compressor and tank
  - 4. Compressed air aerosol cans
- c. Miscellaneous equipment
  - 1. Acetate sheets
  - 2. Bridges
  - 3. Bristol brush
  - 4. Other artboard tools and materials

Provide Demonstration On:

Examples of airbrush work and preparation of equipment

Provide Practical Application On:

Preparing a reference notebook for airbrushing techniques.

INSTRUCTIONAL MATERIALS

Textbooks:

Dember and Dember, Complete Airbrush Techniques

Student Manuals:

Texas, Commercial Artist, Unit G-1

LAB HOURS	0
CLASS HOURS	2

EVALUATION (MMT-11)

Given an overview on airbrushing tools and materials, the student will prepare a notebook section listing tools and materials available in the graphic arts lab. The notebook must include all tools and materials specified by the instructor.

TASK

MMT-12 Maintaining airbrush equipment

PERFORMANCE OBJECTIVE

Identify airbrush maintenance procedures.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Importance of clean equipment
b. Correct and incorrect handling of airbrush
c. Procedures for cleaning airbrush
d. Adjusting and troubleshooting the airbrush
e. Airbrush nomenclature

Provide Demonstration On:

Cleaning an airbrush

Provide Practical Application On:

Disassembling and assembling an airbrush

INSTRUCTIONAL MATERIALS

Textbooks:

Dember and Dember, Complete Airbrush Techniques

Student Manuals:

Texas, Commercial Artist, Unit G-2

Tools and Equipment:

a. Airbrush
b. Cleaning solvents
c. Bristol brush

LAB HOURS	3
CLASS HOURS	0

EVALUATION (MMT-12)

Given a demonstration of cleaning, disassembling and assembling an airbrush, the student will repeat the procedure accurately describing its parts and functions.

TASK

MMT-13 Identifying airbrush techniques

PERFORMANCE OBJECTIVE

Identify airbrush handling techniques.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Preparation of work area
b. Preparing paint mixture
c. Holding and operating airbrush
d. Practice techniques
    1. Making fine, medium and broad lines
    2. Curved lines
    3. Using masking devices
    4. Graded fade-out

Provide Demonstration On:

Preparing and operating an airbrush

Provide Practical Application On:

Making practice lines with airbrush

INSTRUCTIONAL MATERIALS

Textbooks:

Dember and Dember, Complete Airbrush Techniques

Student Manuals:

Texas, Commercial Artist, Unit G-3

Tools and Equipment:

a. Airbrush and air supply
b. Transparent watercolor dye
c. Various papers

LAB HOURS	3
CLASS HOURS	0

EVALUATION (MMT-13)

Given a demonstration on making lines with an airbrush, the student will make practice lines and secure equipment. The lines must meet criteria established by the instructor.

TASK

MMT-14 Retouching and constructing montages

PERFORMANCE OBJECTIVE

Identify procedures for photo retouching and constructing montages with airbrush.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Need for photo retouching
   1. Product retouching
   2. Mechanical retouching
   3. Restoring photographs
b. Retouching techniques
c. Constructing montages

Provide Demonstration On:

Examples of retouched photographs

Provide Practical Application On:

Retouching spare photographs with airbrush

INSTRUCTIONAL MATERIALS

Textbooks:

Dember and Dember, Complete Airbrush Techniques

Student Manuals:

Texas, Commercial Artist, Unit G-4

Tools and Equipment:

a. Airbrush and air supply
b. Retouching grays
c. Practice photographs

LAB HOURS	2
CLASS HOURS	½

EVALUATION (MMT-14)

Given an overview of photo retouching, the student will use the airbrush to retouch an area of a photograph. The area of the photograph retouched must meet all criteria established by the instructor.

TASK

MMT-15 Applying black and white with airbrush

PERFORMANCE OBJECTIVE

Identify procedure for preparing a black and white palette for airbrushing.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

- a. Choosing a palette
  - 1. Porcelain or plastic
  - 2. Deep wells
- b. Preparation of paint
  - 1. Allow paint to dry on walls for consistency
  - 2. Preventing pigment and binder separation
- c. "Warm" grays vs. "cool" grays
- d. Application of grays

Provide Demonstration On:

Preparing a palette with watercolor grays

Provide Practical Application On:

Mixing watercolor grays

INSTRUCTIONAL MATERIALS

Textbooks:

Dember and Dember, Complete Airbrush Techniques

Student Manuals:

Texas, Commercial Artist, Unit G-5

Tools and Equipment:

- a. Palettes
- b. Watercolor grays
- c. Rags

LAB HOURS	1
CLASS HOURS	0

EVALUATION (MMT-15)

Given an example of preparing a palette with watercolor grays, the student will prepare a palette of graduated tones mixed to airbrushing consistency. The consistency of the tones must meet the criteria established by the instructor.

TASK

MMT-16 Preparing an airbrush color palette

PERFORMANCE OBJECTIVE

Identify procedure for preparing a color palette for airbrushing.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Selecting a palette
    1. Plastic egg cartons
    2. Preparing the palette
b. Opaque colors
c. Transparent watercolors
d. Watercolor dyes
e. Correct and incorrect color mixing
f. Matching colors

Provide Demonstration On:

Preparing colors in a palette

Provide Practical Application On:

Mixing colors to match a desired target color

INSTRUCTIONAL MATERIALS

Textbooks:

Dember and Dember, *Complete Airbrush Techniques*

Student Manuals:

Texas, *Commercial Artist*, Unit H-1

Tools and Equipment:

a. Plastic egg carton
b. Transparent or opaque watercolors
c. Rags

LAB HOURS 2
CLASS HOURS 0

EVALUATION (MMT-16)

Given a demonstration of preparing watercolors for airbrushing, the student will accurately prepare a color match of a target color using appropriate materials.

TASK

MMT-17 Applying reflective color with airbrush

PERFORMANCE OBJECTIVE

Identify the procedure for using reflective color airbrushing.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Locating the perspective light source
b. Airbrushing a color sphere
c. Airbrushing a color cone
d. Airbrushing a color cylinder
e. Using a base color
f. Adding a cadmium color
g. Preparing reflective color palette

Provide Demonstration On:

Airbrushing reflective color lighting to a cone, sphere or cylinder

Provide Practical Application On:

Airbrushing reflective color lighting

INSTRUCTIONAL MATERIALS

Textbooks:

Dember and Dember, *Complete Airbrush Techniques*

Student Manuals:

Texas, *Commercial Artist*, Unit H-2

Tools and Equipment:

a. Airbrush and air supply
b. Palette
c. Base color and cadmium color
d. Paper

LAB HOURS	4
CLASS HOURS	1

EVALUATION (MMT-17)

Given a demonstration and overview of reflective light airbrushing, the student will prepare a sphere, cone or cylinder with reflected lighting process. The completed task must meet all criteria established by the instructor.

TASK

MMT-18 Rendering and ghosting effects

PERFORMANCE OBJECTIVE

Identify techniques and procedures for rendering photographs and creating fade-out ghosting effects.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Examples of rendered photos
b. Examples of ghosted photos
c. Procedures for ghosting
d. Procedures for rendering

Provide Demonstration On:

Set by step procedure for rendering a photograph

Provide Practical Application On:

Selecting a project and making a rendered photograph

INSTRUCTIONAL MATERIALS

Textbooks:

Dember and Dember, Complete Airbrush Techniques

Student Manuals:

Texas, Commercial Artist, Unit H-3

Tools and Equipment:

a. Airbrush and air supply
b. Black and white project photographs
c. Palette and watercolor grays

LAB HOURS	6
CLASS HOURS	1

EVALUATION (MMT-18)

Given an overview of photograph rendering, the student will prepare a black and white rendered project. The project must meet all criteria established by the instructor.

TASK

MMT-19 Preparing presentation slides

PERFORMANCE OBJECTIVE

Identify methods of preparing presentation slides.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Use of presentation slides
    1. Various sizes
    2. Methods of projection
b. Materials
    1. Backgrounds
    2. Lettering
    3. Special effects
c. Proportion of artwork
d. Application of airbrush

Provide Demonstration On:

Examples of presentation slides

Provide Practical Application On:

Preparing presentation slide artwork

INSTRUCTIONAL MATERIALS

Textbooks:

Dember and Dember, Complete Airbrush Techniques

Student Manuals:

Texas, Commercial Artist, Unit H-4

Tools and Equipment:

a. Artboard
b. Press type
c. Zipatone colors
d. Color key

LAB HOURS 2

CLASS HOURS ½

EVALUATION (MMT-19)

Given an overview of preparing presentation slides, the student will prepare artwork for a presentation slide of a selected subject. The presentation slide must meet all criteria established by the instructor.

TASK

MMT-20 Using the false-color process

PERFORMANCE OBJECTIVE

Identify the application of the false-color process.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The term "false-color"
b. Applications of false color
c. Methods of preparation
d. Matching grays to color values
e. Screen tint percentage values
f. Color on scale

Provide Demonstration On:

Examples of false-color

Provide Practical Application On:

Scanning magazines and publications to find examples of false-color

INSTRUCTIONAL MATERIALS

Textbooks:

Dember and Dember, Complete Airbrush Techniques

Student Manuals:

Texas, Commercial Artist, Unit H-5

LAB HOURS	0
CLASS HOURS	1

EVALUATION (MMT-20)

Given an overview of false-color, the student will identify examples of the process and describe the methods of preparation used to achieve it. The task must be completed with a minimum of eighty percent accuracy.

TASK

MMT-21 Airbrushing animations

PERFORMANCE OBJECTIVE

Identify airbrush work in motion picture animation.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Motion picture animation
b. Animation production
    1. The storyboard
    2. Cel work
    3. The pegboard
    4. Inking
    5. Cel colors
    6. Field sizes
    7. Background work
    8. Scratch-offs
    9. Add-on art
    10. Film titling

Provide Demonstration On:

Examples of subject, themes and production planning

Provide Practical Application On:

Selecting an animation subject theme and preparing a production work/schedule

INSTRUCTIONAL MATERIALS

Textbooks:

a. Dember and Dember, Complete Airbrush Techniques
b. Kodak, The World of Animation

Student Manuals:

Texas, Commercial Artist, Unit H-6

LAB HOURS 0

CLASS HOURS 4

EVALUATION (MMT-21)

Given an overview of animation production and an assigned subject, the student will prepare a production work schedule listing production steps, time requirements and material/equipment requirements. The schedule must meet all criteria established by the instructor.

TASK

DRW-01 Drawing the cube, cylinder, cone and sphere

PERFORMANCE OBJECTIVE

Draw the cube, cylinder, cone and sphere.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Definition of each form
b. Visual construction techniques of drawing each form
c. Perspective
d. Using compass and straight edge

Provide Demonstration On:

Creating a still life construction using the four forms. Show line form and size relationship to each object.

Provide Practical Application On:

Setting up a still life using the four basic forms and making a drawing of it by applying the given visual construction learned

INSTRUCTIONAL MATERIALS

Textbooks:

Blake, Starting to Draw

A/Vs:

LFC, "Perspective 1," filmstrip/tape

Tools and Equipment:

a. Drawing paper
b. Pencils
c. Straight edges
d. Drawing boards
e. Erasers

LAB HOURS 3
CLASS HOURS 1

EVALUATION (DRW-01)

Given the necessary tools and supplies, the student will draw three different positional views of the four basic forms according to the instructor's specifications.

TASK

DRW-02 Applying light and shading

PERFORMANCE OBJECTIVE

Apply the proper shading relative to direction of light source.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Various types of light sources
b. The eye and its dependencies on light
c. Materials and tools
   1. Drawing paper
   2. Pencils or charcoal sticks
   3. Erasers
   4. Drawing board
d. Drawing method

Provide Demonstration On:

Drawing an object and applying the shadows according to the direction of the light source

Provide Practical Application On:

a. Drawing a line drawing of an object you see
b. Applying shadows on and around the object using tone shading

INSTRUCTIONAL MATERIALS

Textbooks:

Blake, Starting to Draw

A/Vs:

LFC, "Perspective 1," filmstrip/tape

Tools and Equipment:

a. Drawing paper
b. Drawing surface
c. Drawing utensils
d. Erasers

LAB HOURS	4
CLASS HOURS	2

EVALUATION (DRW-02)

Given a demonstration of recognizing and drawing shading created by a light source, the student will draw an object applying tone shading. Drawing must meet criteria established by the instructor.

TASK

DRW-03 Drawing cubic objects

PERFORMANCE OBJECTIVE

Draw the planes of a six sided cube.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Understanding perspective
b. Definition of a cube and rectangle
c. Visual construction knowledge of drawing

Provide Demonstration On:

Placing a cube on a table and drawing the cube from various angles showing the three-dimensional form variations

Provide Practical Application On:

Constructing a cube by applying the visual construction techniques learned

INSTRUCTIONAL MATERIALS

Textbooks:

Blake, Starting to Draw

A/Vs:

LFC, "Perspective 1," filmstrip/tape

Tools and Equipment:

a. Drawing paper
b. Pencils
c. Erasers
d. Straight edges

LAB HOURS	3
CLASS HOURS	1

EVALUATION (DRW-03)

Given a demonstration of drawing cube objects, the student will make perspective drawings of cubes according to the instructor's specifications.

139

TASK

DRW-04 Drawing cylindrical objects

PERFORMANCE OBJECTIVE

Draw a cylinder as a three dimensional form.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Definition of cylinder
b. Definition of ellipses
c. Visual construction techniques of drawing a cylinder
d. Shading

Provide Demonstration On:

Drawing a cylinder and applying the proper techniques and shading to give it a three dimensional form

Provide Practical Application On:

a. Drawing a cylinder can on a table
b. Using techniques and shading to give can a three dimensional form

INSTRUCTIONAL MATERIALS

Textbooks:

Blake, Starting to Draw

A/Vs:

LFC, "Perspective 1," filmstrip/tape

Tools and Equipment:

a. Drawing paper
b. Pencils
c. Drawing baords
d. Erasers
e. Straight edge

LAB HOURS	4
CLASS HOURS	2

EVALUATION (DRW-04)

Given the proper drawing materials, the student will draw a cylinder can using shading techniques to arrive at a three dimensional effect. The project must meet criteria established by the instructor's specifications.

TASK

DRW-05 Drawing spherical objects

PERFORMANCE OBJECTIVE

Draw spherical objects.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Light and shading
b. Use of a compass

Provide Demonstration On:

Drawing a circle and applying the proper shading to give it the three dimensional form

Provide Practical Application On:

Placing a ball on a table and drawing it in three dimensional form

INSTRUCTIONAL MATERIALS

Textbooks:

Blake, Starting to Draw

A/Vs:

LFC, "Perspective 1," filmstrip/tape

Tools and Equipment:

a. Drawing paper
b. Pencils
c. Compasses

LAB HOURS	2
CLASS HOURS	1

EVALUATION (DRW-05)

Given the proper tools, the student will draw a circle with a compass and will use shading techniques to give it a three dimensional effect. The project must meet the criteria established by the instructor.

TASK

DRW-06 Drawing conical objects

PERFORMANCE OBJECTIVE

Draw a cone in three dimensional form.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Definition of a cone
b. Shading
c. Ellipses
d. Visual construction techniques of drawing a cone

Provide Demonstration On:

Drawing a cone showing how to apply shading to achieve three dimensional form

Provide Practical Application On:

a. Placing a cone on a table and drawing it
b. Using proper techniques and shading to show three dimensional form

INSTRUCTIONAL MATERIALS

Textbooks:

Blake, Starting to Draw

A/Vs:

LFC, "Perspective 1," filmstrip/tape

Tools and Equipment:

a. Drawing paper
b. Pencils
c. Straight edges
d. Erasers
e. Drawing boards

LAB HOURS 2
CLASS HOURS 1

EVALUATION (DRW-06)

Given the proper tools, the student will draw a cone and use shading techniques to give it a three dimensional effect. The cone must meet criteria established by the instructor.

TASK

DRW-07 Drawing combined objects

PERFORMANCE OBJECTIVE

Draw the four basic forms combined.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Definition of each form
b. Visual construction techniques of drawing each form
c. Perspective
d. Shading
e. Ellipses
f. Light source effects

Provide Demonstration On:

a. Creating a still life construction of the four forms combined
b. Showing three dimensional form, size relationship and common light source

Provide Practical Application On:

Setting up a still life using the four basic forms and making a drawing that brings out a three dimensional form from a light source

INSTRUCTIONAL MATERIALS

Textbooks:

Blake, Starting to Draw

A/Vs:

LFC, "Perspective 1," filmstrip/tape

Tools and Equipment:

a. Drawing paper
b. Pencils
c. Straight edges
d. Drawing boards
e. Erasers

LAB HOURS	4
CLASS HOURS	2

EVALUATION (DRW-07)

Given the necessary tools, materials and equipment, the student will make a still life drawing of the four basic shapes employing three dimensional shading effects. The drawing must meet criteria established by the instructor.

147

TASK

DRW-08 Drawing with horizontal plane perspective reference

PERFORMANCE OBJECTIVE

Use the horizontal plane perspective reference point.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Establishing horizontal line
b. Left and right vanishing points
c. Perspective
d. Horizontal plane
e. Vertical plane
f. Sketching perspective

Provide Demonstration On:

Examples of horizontal line perspective drawings

Provide Practical Application On:

Making sketches of objects or scenes on horizontal plane perspective

INSTRUCTIONAL MATERIALS

Textbooks:

Blake, Starting to Draw

A/Vs:

LFC, "Perspective 1," film-strip/tape

Tools and Equipment:

a. Drawing paper
b. Pencils
c. Drawing board
d. Erasers

LAB HOURS	4
CLASS HOURS	1

EVALUATION (DRW-08)

Given proper tools, the student will make a sketch of objects or a scene in horizontal plane perspective, employing vanishing points and sketching techniques. The sketches must meet criteria established by the instructor.

TASK

DRW-09 Drawing with eye-level perspective reference point

PERFORMANCE OBJECTIVE

Use the eye-level perspective reference point.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Establishing an eye-level reference point
b. Adding perspective to the drawing

Provide Demonstration On:

a. Creating perspective from an eye-level reference point
b. Examples of perspective drawings

Provide Practical Application On:

Selecting a distant scene and drawing it using eye-level perspective

INSTRUCTIONAL MATERIALS

Textbooks:

Blake, Starting to Draw

A/Vs:

LFC, "Perspective 1," filmstrip/tape

Tools and Equipment:

a. Drawing paper
b. Pencils
c. Drawing board
d. Erasers

LAB HOURS	4
CLASS HOURS	1

EVALUATION (DRW-09)

Given a scene with other eye-level reference points, the student will sketch the scene using eye-level perspective. The sketch must meet criteria established by the instructor.

TASK

DRW-10 Rendering a color scene in black and white

PERFORMANCE OBJECTIVE

Render a color scene in black and white.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Eye and brain relationship of color and of black and white
b. Value tones
c. Color density

Provide Demonstration On:

Looking at color photographs through various filters

Provide Practical Application On:

Drawing gray tone values of scenes or objects in color photographs

INSTRUCTIONAL MATERIALS

Textbooks:

Blake, Starting to Draw

Tools and Equipment:

a. Drawing paper
b. Pencils and graphite sticks
c. Charcoal sticks
d. Erasers

LAB HOURS	4
CLASS HOURS	1

EVALUATION (DRW-10)

Given a demonstration of connecting color shades to grey shades, the student will draw color photographs as black and white. All criteria established by the instructor be met.

TASK

LTR-01 Identifying alphabets

PERFORMANCE OBJECTIVE

Identify the historical development of alphabets.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Early Latin and Roman alphabets
b. Evolution of small letters
c. Invention of movable type
d. Old style letter forms
e. Serif lettering
f. Sans-serif lettering
g. Modern letter styles

Provide Information On:

Examples of early alphabet

Provide Practical Application On:

Hand drawing old style and modern style letters

INSTRUCTIONAL MATERIALS

Textbooks:

a. Gates, Lettering for Reproduction
b. UGA, Printing Department

A/Vs:

DCA Educational Products, Group II, "Historical Highlights," transparencies, GA-5, 6 and 7

Student Manuals:

Texas, Commercial Artist, Unit F-I

Tools and Equipment:

a. Ruler
b. Paper
c. Pencils
d. Type specimen book

LAB HOURS	2
CLASS HOURS	1

EVALUATION (LTR-01)

Given examples of the style of alphabets and a list of style names, the student will correctly link the name with an example. A minimum of eighty percent accuracy should be achieved.

TASK

LTR-02 Identifying proportions of letters

PERFORMANCE OBJECTIVE

Identify letter proportion considerations.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Letter proportions
b. Old style proportion theory
c. Even-width proportioning
d. Black and white letter shapes
e. Determining letter size
f. "Weighing" black shapes
g. Optical illusions

Provide Demonstration On:

Visual effects in ads caused by using different type styles and sizes of type

Provide Practical Application On:

Drawing old style proportion and even-width proportion letters

INSTRUCTIONAL MATERIALS

Textbooks:

a. Gates, Lettering for Reproduction
b. UGA, Printing Department

Student Manuals:

Texas, Commercial Artist, Unit F-3

Tools and Equipment:

a. Ruler
b. Paper
c. Pencils

LAB HOURS	1
CLASS HOURS	1

EVALUATION (LTR-02)

Given examples of ads, the student will select those that appear to best utilize letter proportioning and explain why that particular selection is best.

TASK

LTR-03 Spacing letters

PERFORMANCE OBJECTIVE

Identify basic spacing considerations.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Tight and open spacing
b. White spaces
c. Adjacent letter structures
d. Letter mass
e. Legibility
f. Line spacing

Provide Demonstration On:

Examples of good and poor letter spacing

Provide Practical Application On:

Operating a headliner or variable typesetter to develop letter spacing

INSTRUCTIONAL MATERIALS

Textbooks:

a. Gates, Lettering for Reproduction
b. UGA, Printing Department

Student Manuals:

Texas, Commercial Artist, Unit F-3

Tools and Equipment:

Headliner or variable space typesetter

LAB HOURS	3
CLASS HOURS	1

EVALUATION (LRT-03)

Given a standard one line statement, a specific typestyle and a variable space typesetter, the student will determine the best spacing selection to use in setting the typestyle and use it to prepare a sample. The sample must meet all criteria established by the instructor.

TASK

LTR-04 Sketching letters with pencil

PERFORMANCE OBJECTIVE

Use correct techniques and procedures for pencil lettering.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Broadlead sketching pencil
b. Tracing paper
c. Transferring measurements
d. Sharpening sketching pencil
e. Vertical guidelines
f. Calligraphy
g. Overlapping strokes

Provide Demonstration On:

Drawing with broadlead pencil

Provide Practical Application On:

Handlettering a typestyle onto tracing paper

INSTRUCTIONAL MATERIALS

Textbooks:

a. Gates, Lettering for Reproduction
b. UGA, Printing Department

Student Manuals:

Texas, Commercial Artist, Unit F-5

Tools and Equipment:

a. Broadlead sketching pencil
b. Tracing paper pads
c. Erasers
d. Drawing board
e. T-squares and 90° triangles

LAB HOURS 3

CLASS HOURS 1

EVALUATION (LRT-04)

Given a standard alphabet and proper equipment, the student will reproduce the alphabet by pencil sketching. The sketching must meet all criteria established by the instructor.

TASK

LTR-05 Aligning letters for proper balance

PERFORMANCE OBJECTIVE

Identify optical effects in letter for proper balance.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Optical effects
b. Controlling perceived widths
c. Letter crossbars
d. Vertical and horizontal strokes
e. Swells
f. Dynamic shapes

Provide Demonstration On:

Examples of optical effects and balance

Provide Practical Application On:

Correcting "hot spots" and "flare"

INSTRUCTIONAL MATERIALS

Textbooks:

a. Gates, *Lettering for Reproduction*
b. UGA, *Printing Department*

A/Vs:

DCA Educational Products, Group III, "Design", transparency GA-37

Student Manuals:

Texas, *Commercial Artist*, Unit F-4

Tools and Equipment:

a. Typographic specimen book
b. Blank paper
c. Drawing board, T-squares and 90° triangles
d. Sketching pencil

LAB HOURS 2

CLASS HOURS 1

EVALUATION (LTR-05)

Given an example of heavy black shaped "hot spots" and vertical stroke "flare", the student will make a drawing correcting these problems. The drawing must meet all criteria established by the instructor.

TASK

LTR-06 Transferring lettering

PERFORMANCE OBJECTIVE

Identify the transfer process procedures.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Importance of accurate final pencil drawings
b. The graphite transfer procedure
c. The tracing box transfer method
d. Transferring captions

Provide Demonstration On:

Making a caption transfer by employing the graphite process

Provide Practical Application On:

Making a caption transfer by employing the graphic process.

INSTRUCTIONAL MATERIALS

Textbooks:

Gates, Lettering for Reproduction

Student Manuals:

Texas, Commercial Artist, Unit F-6

Tools and Equipment:

a. Drawing board, T-square, 90° triangle
b. Bristol board (2 or 3 ply)
c. 2B broad sketching pencil
d. Tracing paper
e. 8H pencil

LAB HOURS	3
CLASS HOURS	1

EVALUATION (LTR-06)

Given the proper tools, the student will prepare a caption transfer for inking. The transfer must meet all criteria specified by the instructor.

185

TASK

LTR-07 Inking letters

PERFORMANCE OBJECTIVE

Identify basic procedures for inking.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Outling method
b. Use of flexible pen
c. Use of undercut T-square
d. Filling in letters
e. The built-up method
f. The blocking-in method

Provide Demonstration On:

Handling and inking with flexible pens

Provide Practical Application On:

Reproducing a typestyle by first sketching in pencil and then in ink

INSTRUCTIONAL MATERIALS

Textbooks:

Gates, Lettering for Reproduction

Student Manuals:

Texas, Commercial Artist, Unit F-7

Tools and Equipment:

a. Drawing board and T-squares
b. Paper
c. Pencil, flexible pen and India ink
d. Type specimen book

LAB HOURS	5
CLASS HOURS	1

EVALUATION (LTR-07)

a. Given a standard type style, the student will prepare a portion of the alphabet incorporating the principles of basic inking. The completed task must meet criteria established by the instructor.

b. V'TECS, Advertising Artist, Task Nos. 23 and 29.

TASK

LTR-08 Inking and whiting (final stage)

PERFORMANCE OBJECTIVE

Identify refinements necessary for reproduction.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Preparing for final inking
b. Final inking
c. Final whiting
d. Adjustments in spacing
    1. Ink and white-out method
    2. Cutten method
e. Final cleaning and trimming

Provide Demonstration On:

Preparing a final inking

Provide Practical Application On:

Preparing a final inking

INSTRUCTIONAL MATERIALS

Textbooks:

Gates, Lettering for Reproduction

Student Manuals:

Texas, Commercial Artist, Unit F-8

Tools and Equipment:

a. Very fine flexible pen
b. Number 3 series 7 water color brush
c. White out
d. Razor boades
e. Gum eraser
f. India ink

LAB HOURS 2
CLASS HOURS 0

EVALUATION (LTR-08)

Given a rough inking, the student will apply final inking procedures. The finished product must meet all criteria established by the instructor.

TASK

LTR-09 Lettering using the "old style"

PERFORMANCE OBJECTIVE

Identify the procedures of "old style" hand lettering.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The seven basic lettering strokes
b. Basic letter structures
c. Designing captions
d. Basic stroke practice
e. Capital letters
g. Lower case letters
h. Old style geometric system

Provide Demonstration On:

Seven basic strokes for old style letters

Provide Practical Application On:

Using the seven basic strokes for practice lettering

INSTRUCTIONAL MATERIALS

Textbooks:

Gates, Lettering for Reproduction

Student Manuals:

Texas, Commercial Artist, Unit F-9

Tools and Equipment:

a. Visualizer pad
b. Drawing board and T-square
c. 2B broad sketching pencil
d. Old style type specimen book

LAB HOURS	6
CLASS HOURS	1

EVALUATION (LTR-09)

Given proper tools and materials, the student will produce "old style" upper and lower case alphabets by employing seven basic strokes. The alphabet samples must meet all criteria established by the instructor.

TASK

LTR-10 Lettering using "modern style"

PERFORMANCE OBJECTIVE

Identify the procedures for hand lettering "modern style".

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Bodoni letter style
b. Seven basic strokes
c. Stroke sequence
d. Designing captions
e. Capital letters
f. Lower case letters
g. Bodoni geometric system

Provide Demonstration On:

Seven basic strokes for modern style lettering

Provide Practical Application On:

Using the seven basic strokes for practice lettering

INSTRUCTIONAL MATERIALS

Textbooks:

Gates, *Lettering for Reproduction*

Student Manuals:

Texas, *Commercial Artist*, Unit F-10

Tools and Equipment:

a. Drawing board and T-square
b. Visualizer pad
c. 2B broad sketching pencil
d. Modern style type specimen book

LAB HOURS	6
CLASS HOURS	1

EVALUATION (LTR-10)

Given proper tools and materials, the student will produce "modern style" upper and lower case alphabet by employing seven basic strokes. The alphabet samples must meet all criteria established by the instructor.

TASK

LTR-11 Lettering using "sans-serif style"

PERFORMANCE OBJECTIVE

Identify the procedures for "sans-serif" hand lettering.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Sans-serif
b. Eight basic strokes
c. Stroke sequence
d. Basic letter structure
e. Capital letters
f. Lower case letters
g. Geometric system of sans-serif

Provide Demonstration On:

Eight basic strokes for sans-serif lettering

Provide Practical Application On:

Using the eight basic strokes for practice lettering

INSTRUCTIONAL MATERIALS

Textbooks:

Gates, Lettering for Reproduction

Student Manuals:

Texas, Commercial Artist, Unit F-11

Tools and Equipment:

a. Drawing board and T-square
b. Visualizer pad
c. 2B broad sketching pencil
d. Sans-serif type specimen book

LAB HOURS 6

CLASS HOURS 1

EVALUATION (LTR-11)

Given proper tools and materials, the student will produce "sans-serif" upper and lower case alphabet by employing eight basic strokes. The alphabet must meet all criteria established by the instructor.

TASK

LTR-12 Lettering using "italic style"

PERFORMANCE OBJECTIVE

Identify procedures for italic hand lettering.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Italic letter history
b. Degree of slant (speed)
c. Diagonal guidelines
d. Italic guidelines
e. Capital letters
f. Lower case letters

Provide Demonstration On:

Basic characteristics of italic letter guidelines

Provide Practical Application On:

Practicing drawing italic capital and lower case letters

INSTRUCTIONAL MATERIALS

Textbooks:

Gates, Lettering for Reproduction

Student Manuals:

Texas, Commercial Artist, Unit F-12

Tools and Equipment:

a. Drawing board, T-square, triangle
b. Visualizer pad
c. 2B broad sketching pencil
d. Italic type specimens

LAB HOURS	5
CLASS HOURS	1

EVALUATION (LTR-12)

Given proper tools and materials, the student will produce "italic" upper and lower case alphabet. The letters must meet all criteria established by the instructor.

TASK

LTR-13 Lettering with brush

PERFORMANCE OBJECTIVE

Identify procedures of brush lettering.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Materials for brush lettering
b. Brush stroke system
c. Manipulating the brush
d. Variation in strokes
e. Letter spacing
f. Corrections
g. Free brush lettering
h. Brush script and pen script

Provide Demonstration On:

Use of the brush

Provide Practical Application On:

Using brush lettering techniques.

INSTRUCTIONAL MATERIALS

Textbooks:

Gates, Lettering for Reproduction

Student Manuals:

Texas, Commercial Artist, Unit F-13

Tools and Equipment:

a. Bond pad or paper
b. Medium to large pointed brush
c. India ink

LAB HOURS	3
CLASS HOURS	1

EVALUATION (LTR-13)

Given proper materials, the student will produce an example of brush script and free brush. The example must meet all criteria established by the instructor.

TASK

LTR-14 Lettering with formal script

PERFORMANCE OBJECTIVE

Identify procedures for formal script hand lettering.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Flexible pointed pen
b. History of script writing
c. Formal script strokes
d. Oblique flexible pen
e. Transferring and inking
f. Formal script capital letters
g. Formal script lower case letters

Provide Demonstration On:

Use of flexible pointed pen

Provide Practical Application On:

Using the flexible pointed pen

INSTRUCTIONAL MATERIALS

Textbooks:

Gates, Lettering for Reproduction

Student Manuals:

Texas, Commercial Artist, Unit F-14

Tools and Equipment:

a. Bond paper
b. Visualizer pad
c. 2B broad sketching pencil
d. Bristol board
e. Flexible pointed pen and ink
f. Formal script specimen guide

LAB HOURS	6
CLASS HOURS	1

EVALUATION (LTR-14)

Given the proper materials, the student will reproduce formal script alphabets of upper and lower case letters by employing basic strokes. The letters must meet all criteria established by the instructor.

TASK

LTR-15 Indicating typography on comprehensives

PERFORMANCE OBJECTIVE

Identify techniques to indicate body or text of type on layouts.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Type measurements and mechanics
b. Methods of indicating type
c. The ruled-line method
d. Ruled lines in pencil
e. Ruled lines in ink
f. The loop method of type indication
g. The greeking method

Provide Demonstration On:

Examples of layout proofs employing type indications

Provide Practical Application On:

Practicing the various methods of type indication

INSTRUCTIONAL MATERIALS

Textbooks:

a. Gates, Lettering for Reproduction
b. UGA, Printing Department

Student Manuals:

Texas, Commercial Artist, Unit F-15

Tools and Equipment:

a. Drawing board and T-square
b. Drawing pencil
c. Inking pen and ink
d. Paper

LAB HOURS	2
CLASS HOURS	1

EVALUATION (LTR-15)

Given layout assignment, the student will produce type indication using the four different methods. The type must meet all criteria established by the instructor.

TASK

LTR-16 Lettering with comprehensive style

PERFORMANCE OBJECTIVE

Identifying the techniques of simulating headline and display type on layout comprehensives.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Pencil rendering
b. Charcoal lettering
c. Ink rendering
d. One weight letter
e. Two weight letters
f. Color rendering

Provide Demonstration On:

Examples of headline or display type simulation

Provide Practical Application On:

Practicing one and two weight methods of lettering

INSTRUCTIONAL MATERIALS

Textbooks:

Gates, Lettering for Reproduction

Student Manuals:

Texas, Commercial Artist, Unit F-16

Tools and Equipment:

a. Drawing board and T-square
b. 2B broad leaf sketching pencil
c. Charcoal pencil
d. Drawing paper

LAB HOURS	3
CLASS HOURS	1

EVALUATION (LTR-16)

Given the proper tools and materials, the student will prepare one and two weight display captions using the comprehensive style. The captions must meet all criteria established by the instructor.

TASK

FID-01 Identifying careers in illustration of fashion and interior design

PERFORMANCE OBJECTIVE

Identify careers in illustration of fashion and interior design.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Elements of these occupations
   1. Job descriptions
   2. Type of work environment
   3. Required knowledge, skill and abilities
b. Making career choices
c. Careers in fashion illustration and interior design
   1. Fashion layout artist (retail)
   2. Production artist
   3. Fashion illustrator - figure

(Continued on back)

Provide Demonstration On:

a. Using the Dictionary of Occupational Titles to locate job descriptions
b. Using the Occupational Outlook Handbook

Provide Practical Application On:

a. Matching type of work performed with correct job title
b. Matching personal ability and desires to tasks in these occupations

INSTRUCTIONAL MATERIALS

Textbooks:

a. U.S. Department of Labor, Dictionary of Occupational Titles
b. Department of Labor, Occupational Outlook Handbook

A/Vs:

DCA, "Design Defined," transparencies; "Designs of Yesterday," transparencies; "Designs of Today,"; "You the Designer," transparencies

Tools and Equipment:

a. Pencil
b. Paper
c. Notebook

LAB HOURS	1
CLASS HOURS	1

EVALUATION (FID-01)

Given references and materials, the student will match job description statements to appropriate job titles. The minimum performance is 80% correct of the total evaluation items presented.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

4. Fashion illustrator - furniture and merchandise
5. Commercial designer - interior design

b. Making career choices
    1. Projected employment opportunities
    2. Matching your abilities and desires to job requirements

TASK

FID-02 Identifying historic trends of the costume

PERFORMANCE OBJECTIVE

Identify the historic elements of fashion trends and style.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

Elements of effective fashion art
1. Fashion is news
2. Fashion trends are timely
3. Correct use of
   a. Design
   b. Color
   c. Dramatic props
   d. Taste

Provide Demonstration On:

The methods of using the basic elements of fashion design to create effective illustrations

Provide Practical Application On:

Analyzing historic examples of the fashion design and identifying trends and styles

INSTRUCTIONAL MATERIALS

Textbooks:

Lester and Kerr, Historic Costume

Tools and Equipment:

a. Pencil
b. Paper
c. Notebook

LAB HOURS	2
CLASS HOURS	2

EVALUATION (FID-02)

Given references and materials, the student will analyze the art for effective use of design, color, dramatic props and taste. The analysis must meet specifications set by the instructor.

TASK

FID-03 Identifying the fashion art market

PERFORMANCE OBJECTIVE

Identify or contract with fashion artists.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

Places employing fashion artists
1. Art studios
2. Department stores
3. Advertising agencies
4. Fashion firms

Provide Demonstration On:

Using references to identify prospective employers

Provide Practical Application On:

Using the artist's market books for identifying places that employ fashion artists

INSTRUCTIONAL MATERIALS

Textbooks:

Holden, Art Career Guide

A/Vs:

DCA, "Illustration," transparencies; "Artwork for TV," transparencies; "TV Superslide,"; "Outdoor Advertising," transparencies

Tools and Equipment:

a. Pencil
b. Paper
c. Notebook

LAB HOURS	1
CLASS HOURS	1

EVALUATION (FID-03)

Given references and materials, the student will produce a list identifying ten employers or contractors of fashion artists. Complete addresses and phone numbers must be given and located within the geographical area defined by the instructor.

TASK

FID-04 Identifying the tools, materials and techniques required for fashion illustrating

PERFORMANCE OBJECTIVE

Identify the tools, materials and techniques used in the production of fashion art.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Tools
    1. Pencils
    2. Pens
    3. Brushes
    4. Erasers
    5. India ink
    6. Lamp black
    7. White opaque
    8. T-square
    9. Triangle
    10. Ruler
    11. Drawing instrument set
b. Materials
    1. Tape, masking and clear
    2. Tracing paper
    3. Illustration board
    4. Razor blades

(Continued on back)

Provide Demonstration On:

Using the tools, materials and techniques to produce professional quality fashion art

Provide Practical Application On:

Using the tools, materials and techniques to produce professional quality fashion art

INSTRUCTIONAL MATERIALS

Textbooks:

Ireland, Fashion Design Drawing

A/Vs:

DCA, Commercial Art, Group I, "Equipment and Supplies," transparencies; Commercial Art, Group II, "Using Drawing," transparencies; "Texture," transparencies; "Balance," transparencies; "Proportion 1," transparencies; "Proportion 2," transparencies

Tools and Equipment:

Assortment of tools, equipment and supplies used in producing fashion art

LAB HOURS 4

CLASS HOURS 2

EVALUATION (FID-04)

Given a list of tools, materials and techniques and a list of specific fashion illustrations tasks, the student will match those of the first list which are required to perform the tasks found on the second list. Acceptable performance requires 80% or more of the matched items to be correct.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

    5. Shading sheets
    6. Drawing paper
c. Basic techniques
    1. Pencil techniques
    2. Ink techniques
    3. Wash techniques
    4. Opaque water color techniques

TASK

FID-05 Identifying reproduction methods for reproducing high quality fashion illustration

PERFORMANCE OBJECTIVE

Identify reproduction methods used in reproducing fashion illustrations.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Printing methods
   1. Letterpress
   2. Offset printing
   3. Gravure
   4. Silk screen
b. Other methods
   1. Movies
   2. Television
   3. Audiovisual

Provide Demonstration On:

a. Production art technique and reproduction methods
b. Using examples which link specific methods and techniques to reproduction requirements

Provide Practical Application On:

Identifying the proper production art technique for the selected reproduction method

INSTRUCTIONAL MATERIALS

Textbooks:

a. Broekhuizen, *Graphic Communications*
b. Carlsen, *Graphic Arts*
c. Dennis and Jenkins, *Comprehensive Graphic Arts*
d. Eisenberg and Kafka, *Silk Screen Printing*

A/Vs:

DCA, Commercial Art, Group V, "Printing," transparencies

LAB HOURS	4
CLASS HOURS	2

EVALUATION (FID-05)

Given a sample fashion art product and a listing of reproduction methods, the student will match them with their correct method of reproduction. Acceptable performance requires 80% or more of the matched items to be correct.

TASK

FID-06 Drawing illustrations of female fashions

PERFORMANCE OBJECTIVE

Draw female fashion illustrations.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Female fashion illustrations
   1. Blouse
   2. Sportswear
   3. Shoes
   4. Suits
   5. Overcoats
   6. Underwear
   7. Accessories
   8. Rain wear
b. Methods of preparing the above for various layouts
   1. Thumbnail
   2. Rough
   3. Comprehensive
c. Methods for rendering camera ready copy of the female fashion figure

Provide Demonstration On:

a. Drawing of the female fashion figure
b. Techniques for layout production
c. Rendering techniques for finished art

Provide Practical Application On:

a. Drawing the female fashion figure
b. Techniques for layout procedures
c. Rendering techniques for producing finished art

INSTRUCTIONAL MATERIALS

Textbooks:

Ireland, Fashion Design Drawing

A/Vs:

Milliken, "Clothing," transparencies

Tools and Equipment:

a. Pencils
b. Brushes
c. Pens
d. Ink
e. Tracing paper
f. Layout pads
g. Drawing paper
h. Rulers
i. T-square
j. Illustration board

LAB HOURS 6

CLASS HOURS 2

EVALUATION (FID-06)

Given references, tools and materials, the student will produce six fashion illustrations of the female figure. Each completed illustration must be acceptable to the instructor in the areas of lettering, expression, figure and head construction, composition, perspective (where applicable), rendering on camera ready copy and technical matters.

TASK

FID-07 Drawing illustrations of male fashions

PERFORMANCE OBJECTIVE

Draw male fashion illustrations.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Male fashion illustrations
  1. Shirt
  2. Slacks
  3. Shoes
  4. Suit
  5. Overcoat
  6. Underwear
  7. Accessories
  8. Rain wear
b. Methods of repairing the above for the various layouts
  1. Thumbnail
  2. Rough
  3. Comprehensive
c. Methods for rendering the male fashion figure for camera ready copy

Provide Demonstration On:

a. Drawing the male fashion figure
b. Techniques for producing layouts
c. Rendering techniques for finished art for camera ready copy

Provide Practical Application On:

a. Drawing the male fashion figure in action
b. Techniques for layouts
c. Rendering techniques for finished camera ready copy

INSTRUCTIONAL MATERIALS

Textbooks:

Ireland, Drawing and Designing Menswear

A/Vs:

Milliken, "Clothing," transparencies

Tools and Equipment:

a. Pencils
b. Brushes
c. Pens
d. Ink
e. Tracing paper
f. Layout pads
g. Drawing paper
h. Rulers
i. T-square
j. Illustration board

LAB HOURS 6
CLASS HOURS 2

EVALUATION (FID-07)

Given references, tools and supplies, the student will draw six fashion illustrations of the male figure. Each completed illustration must be acceptable to the instructor in the areas of lettering, expression, figure and head construction, composition, perspective (where applicable), rendering of camera ready copy and technical matters.

TASK

FID-08 Drawing the merchandise illustration

PERFORMANCE OBJECTIVE

Draw the merchandise illustration.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

- a. Merchandise illustration
  - 1. Small tools
  - 2. Appliances
  - 3. Television
  - 4. Automotive products
  - 5. Fixtures
  - 6. Housewares
- b. Methods of preparing layouts
  - 1. Thumbnail
  - 2. Rough
  - 3. Comprehensive

Provide Demonstration On:

- a. Drawing merchandise illustrations
- b. Techniques for layout production
- c. Rendering techniques for camera ready copy

Provide Practical Application On:

- a. Drawing merchandise illustrations
- b. Techniques of producing layouts
- c. Rendering techniques for producing camera ready copy

INSTRUCTIONAL MATERIALS

Textbooks:

- a. Nelson, *Design of Advertising*
- b. Lindbeck, *Designing Today's Manufactured Products*

A/Vs:

DCA, "Design Sketching," transparencies; "Dimensional Sketching," transparencies; "Gathering Design Ideas," transparencies; "Imagination in Design," transparencies

Tools and Equipment:

- a. Pencils
- b. Brushes
- c. Pens
- d. Ink
- e. Tracing paper
- f. Layout pads
- g. Drawing paper
- h. Rulers
- i. T-square
- j. Illustration board

LAB HOURS 8

CLASS HOURS 2

EVALUATION (FID-08)

Given references, tools and supplies, the student will draw six merchandise illustrations. Each completed illustration must be acceptable to the instructor in the area of lettering, composition, perspective, technical matters, and rendering of camera ready copy.

TASK

FID-09 Drawing furniture illustrations

PERFORMANCE OBJECTIVE

Draw furniture illustrations.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Furniture illustration
    1. Living room
    2. Dining room
    3. Kitchen interiors
    4. Bedroom furniture
    5. Miscellaneous
b. Methods of producing various layouts
    1. Thumbnail
    2. Rough
    3. Comprehensive

Provide Demonstration On:

a. Drawing furniture illustrations
2. Producing techniques for layouts
3. Rendering camera ready copy

Provide Practical Application On:

a. Drawing furniture illustrations
b. Techniques of producing layouts
c. Producing furniture illustration camera ready copy

INSTRUCTIONAL MATERIALS

Textbooks:

a. Nelson, Design of Advertising
b. Lindbeck, Designing Today's Manufactured Products

Tools and Equipment:

a. Pencils
b. Brushes
c. Pen
d. Ink
e. Tracing paper
f. Layout pads
g. Drawing paper
h. Rulers
i. T-square
j. Illustration board

LAB HOURS	8
CLASS HOURS	2

EVALUATION (FID-09)

Given references, tools and supplies, the student will draw furniture illustrations. Each completed illustration must be acceptable to the instructor in the areas of lettering, composition, perspective, technical matters and rendering of camera ready copy.

TASK

FID-10 Using color in interior design illustrations

PERFORMANCE OBJECTIVE

Draw interior design renderings in color.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

- a. Using color in interiors and displays
  - 1. Color theory
  - 2. Design principles using color
  - 3. Color in three dimensional displays
  - 4. Display construction techniques
- b. Rendering techniques
  - 1. Use of medium
  - 2. Quality of line, tone, color
  - 3. Composition
  - 4. Perspective
  - 5. Technical matters
  - 6. Lettering

Provide Demonstration On:

- a. Design principles using color
- b. Color rendering procedures
- c. Display construction

Provide Practical Application On:

- a. Applying design principles using color
- b. Practice in rendering in color
- c. Building displays

INSTRUCTIONAL MATERIALS

Textbooks:

- a. Nelson, Design of Advertising
- b. Lindbeck, Designing Today's Manufactured Products

A/Vs:

DCA, "Lines," transparencies; "Shapes and Forms," transparencies; "The Color Wheel," transparencies; "Tints, Shades, and Tones," transparencies; "Color Combinations," transparencies

Tools and Equipment:

- a. Pencils
- b. Tracing paper
- c. Brushes
- d. Variety of color mediums
- e. Poster board

LAB HOURS 8

CLASS HOURS 2

EVALUATION (FID-10)

Given references, tools and supplies, the student will draw three 2-color renderings. Each rendering must be acceptable to the instructor in the areas of lettering, composition, perspective, technical matters and rendering of camera ready copy.

TASK

FID-11 Drawing display illustrations

PERFORMANCE OBJECTIVE

Draw a 2-color rendering of an interior display illustration.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The scope of interior display
   1. Counter display
   2. Island display
   3. Interior setting
   4. Sign coordination

b. Planning the display
   1. Design principles for 3-dimensional materials
   2. Rendering the display sketch

Provide Demonstration On:

a. Design principles for display
b. Display lighting techniques
c. Sign coordination for display

Provide Practical Application On:

a. Applying design principles for creating displays
b. Using lighting techniques to create dramatic displays
c. Making signs for effective use in displays

INSTRUCTIONAL MATERIALS

Textbooks:

a. Nelson, *Design of Advertising*
b. Lindbeck, *Designing Today's Manufactured Products*

A/Vs:

a. DCA, "Division of Space 1," transparencies; "Division of Space 2," transparencies; "Emphasis," transparencies; "Rhythm," transparencies; "Color in Display," transparencies
b. Milliken, "Color in Display," transparencies

Tools and Equipment:

a. Pencils
b. Tracing paper
c. Lights
d. Various model making
e. Tools
f. Illustration board

LAB HOURS 6

CLASS HOURS 2

EVALUATION (FID-11)

Given references, tools and supplies, the student will draw a 2-color rendering of an interior display illustration. The drawing must be acceptable to the instructor in the areas of lettering, composition, perspective, technical matters and rendering of camera ready copy.

TASK

FID-12 Drawing layouts for fashion illustration

PERFORMANCE OBJECTIVE

Draw layouts of fashion subjects.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Current trends in fashion layout
b. Procedures for making layouts of various sizes
c. Tools, materials and techniques

Provide Demonstration On:

a. Examples of various sizes of layouts
b. Use of tools, materials and techniques for fashion layouts

Provide Practical Application On:

a. Practice in thumbnail sketches, rough sketches and rendering comprehensive fashion layouts
b. Using the correct tools, materials and techniques

INSTRUCTIONAL MATERIALS

Textbooks:

a. Nelson, Design of Advertising
b. Ireland, Fashion Drawing for Advertising

A/Vs:

DCA, "Obtaining Measurements from Illustrations," transparencies; "Enlarging, Reducing and Modifying Designs," transparencies

Tools and Equipment:

a. Pencils
b. Markers
c. Brushes
d. Tracing paper
e. Layout pads
f. Rulers
g. T-squares

LAB HOURS	8
CLASS HOURS	2

EVALUATION (FID-12)

Given references, tools and supplies, the student will draw four layouts for fashion design. Each drawing must be acceptable to the instructor in the related areas of lettering, expression, figure and head construction, composition, perspective (when applicable), technical matters and rendering of camera ready copy.

TASK

FID-13 Drawing with high fashion lettering and typography

PERFORMANCE OBJECTIVE

Draw illustrations using high fashion lettering and typography.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Styles of high fashion lettering and typography
b. Designing with handlettering and type
c. Procedures for constructing letters used with high-fashion illustrations
d. Tools used in constructing letters

Provide Demonstration On:

Using the proper tools to construct high fashion lettering correctly

Provide Practical Application On:

a. Using tools to construct letters
b. Following principles and practices to letter and design with high fashion letters and typography

INSTRUCTIONAL MATERIALS

A/Vs:

DCA, "Creative Lettering," transparencies; "Proportion and Spacing," transparencies

Tools and Equipment:

a. Pencils
b. Pens
c. Brushes
d. Black ink
e. T-square
f. Triangle

LAB HOURS	4
CLASS HOURS	2

EVALUATION (FID-13)

Given references, tools and supplies, the student will draw two illustrations using high fashion lettering and typography. Each drawing must be acceptable to the instructor in the areas of lettering, composition, perspective (where applicable), technical matters and rendering of camera ready copy.

TASK

FID-14 Drawing window display illustrations

PERFORMANCE OBJECTIVE

Draw window display illustrations.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The scope of window display
   1. Small display case
   2. Small specialty shop windows
   3. Large department store windows

b. Types of merchandise on display
   1. Design principles
   2. Lighting techniques
   3. Sign coordination

Provide Demonstration On:

a. Display design principles
b. Display lighting techniques
c. Sign coordination for displays

Provide Practical Application On:

a. Applying design principles for creating displays
b. Using lighting techniques to create dramatic displays
c. Making signs correctly for effective use in displays

INSTRUCTIONAL MATERIALS

Tools and Equipment:

a. Pencils
b. Tracing paper
c. Lights
d. Various model making tools
e. Illustration board

LAB HOURS	8
CLASS HOURS	2

EVALUATION (FID-14)

Given references, tools and supplies, the student will draw two window display illustrations. Each illustration must be acceptable to the instructor in the rated areas of composition, perspective, figure and head construction (where applicable), lettering, technical matters and rendering of camera ready copy.

TASK

FID-15 Drawing advertising campaign illustrations for a specialty shop

PERFORMANCE OBJECTIVE

Draw advertising campaign illustrations for a specialty shop.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

The specialty shop's advertising needs

1. Logo and trade mark to protect correct image for shop
2. Letterheads, invoices, business cards, trucks
3. Newspaper and trade paper advertising
4. Brochures and catalogs

Provide Demonstration On:

a. Structure of the specialty shop advertising program
b. Using the correct tools to produce advertising matter

Provide Practical Application On:

a. Practice in planning the advertising campaign from thumbnails to comprehensive
b. Practice using the correct tools to produce advertising material
c. Technical directions used in producing advertising material

INSTRUCTIONAL MATERIALS

A/Vs:

Milliken, "Consumer Power," transparencies; "Shopping Know-How," transparencies

Tools and Equipment:

a. Pencils
b. Markers
c. Brushes
d. Tracing paper
e. Layout pads
f. Rulers
g. T-square
h. Ink
i. Illustration board

LAB HOURS 8

CLASS HOURS 2

EVALUATION (FID-15)

Given references, tools and supplies, the student will draw a logo and trade mark suitable for use in an advertising campaign for a specialty shop. All illustrations produced must be acceptable to the instructor in the rated areas of lettering, composition, perspective (where applicable), technical matters and rendering of camera ready copy.

TASK

FID-16 Drawing advertising campaign illustrations for a department store

PERFORMANCE OBJECTIVE

Draw advertising campaign illustrations for a department store.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Analyzing an advertising campaign for several local department stores
    1. Types of advertising material used in an advertising campaign
    2. Methods of designing ads for campaign identification
b. Production methods and technical requirements
    1. Camera ready art procedures
    2. Overlays correctly made for 2 and 3 color artwork

(Continued on back)

Provide Demonstration On:

a. Examples of several complete advertising campaigns
b. Production methods and technical requirements

Provide Practical Application On:

a. Drawing illustrations for an advertising campaign ranging from thumbnails to comprehensives
b. Developing marking illustration corrections
c. Technical directions used in department store advertising campaign

INSTRUCTIONAL MATERIALS

Tools and Equipment:

a. Pencils
b. Markers
c. Brushes
d. Tracing paper
e. Layout pads
f. Rulers
g. T-square

LAB HOURS	8
CLASS HOURS	2

EVALUATION (FID-16)

Given references, tools and supplies, the student will draw illustrations suitable for an advertising campaign used by a department store. All illustrations produced must be acceptable to the instructor in the areas of lettering, composition, perspective, technical writers, figure and head construction and rendering of camera ready copy.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

    3. Special instructions to graphic art personnel

c. Technical requirements for sizes of advertising media newspapers, magazines, booklets and brochures

TASK

CDR-01 Identifying careers in cartooning

PERFORMANCE OBJECTIVE

Identify careers in cartooning.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Career choices
b. Factors fundamental to occupations
    1. Job classification
        - -Gag cartoonists
        - -Editorial cartoonists
        - -Sport cartoonists
        - -Greeting card cartoonists
        - -Comic strip cartoonists
        - -Comic book cartoonists
        - -Cartoonists (animation)
    2. Type of work performed
    3. Required knowledge, skills and abilities

Provide Demonstration On:

a. Careers with
    1. Newspaper publishers
    2. Book publishers
    3. Freelance
b. *Dictionary of Occupational Titles*, definition for cartoonist, D.O.T. 141.061-010

Provide Practical Application On:

Matching type of work performed with correct job classification

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, *The Complete Book Of Cartooning*
b. Hoff, *The Art Of Cartooning*

Tools and Equipment:

a. Pencil
b. Paper
c. Notebook

LAB HOURS 1
CLASS HOURS 2

EVALUATION (CDR-01)

Given lists of job classifications and associated skills and abilities, the student will identify careers in cartooning by accurately matching the type of work performed with the correct job classification.

TASK

CDR-02 Identifying humor and satire in cartoons

PERFORMANCE OBJECTIVE

Identify factors that create humor and satire in cartoons.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

Principles of humor and satire
a. Exaggeration
b. Action
c. Contrast and conflict
d. Silly situations
e. Comic composition
f. Comic expression

Provide Demonstration On:

The methods of using the basic principles to create cartoons

Provide Practical Application On:

Analyzing current examples of cartoons and identifying the factors of humor and satire

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning
b. Hoff, The Art of Cartooning
c. Nelson, Conic Art and Caricature
d. Muse, The Secrets of Professional Cartooning

Tools and Equipment:

a. Pencil
b. Paper
c. Notebook

LAB HOURS 1

CLASS HOURS 2

EVALUATION (CDR-02)

Given discriptions of situations, the student will create a thumbnail for each situation. The student should use the factors of humor and satire in making the thumbnail.

TASK

CDR-03 Identifying catroon markets

PERFORMANCE OBJECTIVE

Identify cartoon markets.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The artist market
b. Places employing cartoonists
    1. Art studio
    2. Publishing companies
    3. Greeting card companies
    4. Movie production companies

Provide Demonstration On:

a. Various media using cartoons
b. Firms, institutions and freelance agencies employing or represneting cartoonists

Provide Practical Application On:

Researching resources which list employment opportunities

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning
b. Hoff, The Art of Cartooning
c. Muse, The Secrets of Professional Cartooning

Tools and Equipment:

a. Pencil
b. Paper
c. Notebook

LAB HOURS 2

CLASS HOURS 2

EVALUATION (CDR-03)

Using the Artist Market Handbook, the student will locate and list possible places that use cartoons.

TASK

CDR-04 Identifying the tools, materials and techniques required for professional cartooning

PERFORMANCE OBJECTIVE

Identify the tools, materials and techniques used in the production of cartoons.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Tools
   1. Pencils
   2. Pens
   3. Brushes
   4. Erasers
   5. India ink
   6. White opaque paint
   7. T-square
   8. Triangle
   9. Ruler
   10. Drawing instrument sets

b. Materials
   1. Tape, masking and clear tape
   2. Tracing paper

(Continued on back)

Provide Demonstration On:

The tools, materials and techniques used to produce cartoons

Provide Practical Application On:

The tools, materials and techniques used to produce cartoons

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning
b. Hoff, The Art of Cartooning
c. Muse, The Secrets of Professional Cartooning

Tools and Equipment:

Various tools

LAB HOURS 3

CLASS HOURS 3

EVALUATION (CDR-04)

Given references, tools and materials, the student will match terms and definitions with descriptions of specific cartooning products.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

    3. Illustration board
    4. Razor blades
    5. Shading sheets
    6. Drawing paper
c. Basic techniques of using
    1. Pencils
    2. Inks
    3. Wash
    4. Opaque water color

TASK

CDR-05 Identifying reproduction methods for cartoons

PERFORMANCE OBJECTIVE

Identify reproduction methods for cartoons.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Printing methods
   1. Letter press
   2. Offset printing
   3. Gravure
   4. Silk screen
b. Other methods
   1. Movies
   2. Television
   3. Audiovisual

Provide Demonstration On:

Production art techniques and reproduction methods

Provide Practical Application On:

Identifying the correct production art technique for the right reproduction method

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, *The Complete Book of Cartooning*
b. Muse, *The Secrets of Professional Cartooning*

LAB HOURS 2

CLASS HOURS 2

EVALUATION (CDR-05)

Given a sample cartoon product, the student will accurately match it with the correct method of reproduction.

TASK

CDR-06 Drawing figures for cartoons

PERFORMANCE OBJECTIVE

Draw a cartoon figure.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Drawing cartoon figures
    1. The cartoon head
    2. Hands
    3. Feet
    4. The figure
    5. Expressions
b. Cartoon figure in action
    1. Exaggeration
    2. Action structure

Provide Demonstration On:

The procedure for drawing the cartoon figure

Provide Practical Application On:

Drawing cartoon figures

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, *The Complete Book of Cartooning*
b. Hoff, *The Art of Cartooning*
c. Nelson, *Conic Art and Caricature*
d. Muse, *The Secrets of Professional Cartooning*

Tools and Equipment:

a. Pencil
b. Eraser
c. Tracing paper
d. Drawing paper

LAB HOURS 3

CLASS HOURS 3

EVALUATION (CDR-06)

Given the references and materials for drawing a cartoon figure, the student will create a cartoon figure which meets the instructor's specifications.

TASK

CDR-07 Drawing caricatures and cartoon characters

PERFORMANCE OBJECTIVE

Draw caricatures and cartoon characters.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Developing the caricature
   1. Studying the subject and making numerous sketches
   2. Selecting best sketch and emphasizing certain characteristics
   3. Refining your drawing with tracing paper

b. Developing cartoon characters
   1. Sketching people around you
   2. Always be watching for new characters

(Continued on back)

Provide Demonstration On:

Developing the caricature and using tracing paper to refine the drawing procedure

Provide Practical Application On:

a. Practicing making cartoon characters
b. Developing characters from the newspaper

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, *The Complete Book of Cartooning*
b. Hoff, *The Art of Cartooning*
c. Nelson, *Conic Art and Caricature*
d. Muse, *The Secrets of Professional Cartooning*

Tools and Equipment:

a. Pencil
b. Eraser
c. Tracing paper
d. Drawing paper

LAB HOURS 3

CLASS HOURS 3

EVALUATION (CDR-07)

Given references and materials for making a caricature, the student will draw a caricature which meets the instructor's specifications.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

3. Noticing the things about people the average person does not see
4. Recording these in your sketch book

TASK

CDR-08 Drawing cartoon animals

PERFORMANCE OBJECTIVE

Draw cartoon animals.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Drawing cartoon animals
   1. Studying photos of real animals
   2. Blocking in main shape and simplifying any detail
   3. Exaggerating the form and action
   4. Giving human expressions to the animals

Provide Demonstration On:

Drawing animals using tracing paper and refining the drawing procedure

Provide Practical Application On:

a. Practicing cartoon animal drawings
b. Developing animal drawings from photographs

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning
b. Nelson, Conic Art and Caricature
c. Muse, The Secrets of Professional Cartooning

Tools and Equipment:

a. Pencil
b. Eraser
c. Tracing paper
d. Drawing paper

LAB HOURS	3
CLASS HOURS	3

EVALUATION (CDR-08)

Given references and materials, the student will draw cartoon animals which reflect specifications designated by the instructor.

233

TASK

CDR-09 Drawing comic pictures with perspective, background and detail

PERFORMANCE OBJECTIVE

Draw comic pictures with perspective, background and detail.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Procedures for using perspective in cartoon pictures
b. Examples of comic pictures
c. Tools used to draw perspective correctly
   1. T-square
   2. Triangle
   3. Pencil

Provide Demonstration On:

Using the proper tools to create comic pictures with perspective, background and details

Provide Practical Application On:

a. Correctly using tools to construct comic pictures
b. Following principles and practices of perspective and cartoon styling to create cartoon pictures

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning
b. Hoff, The Art of Cartooning
c. Muse, The Secrets of Professional Cartooning

Tools and Equipment:

a. T-square
b. Triangle
c. Pencil
d. Drawing instruments

LAB HOURS 3
CLASS HOURS 3

EVALUATION (CDR-09)

Given references and materials for drawing cartoons, the student will draw cartoons which have perspective, background and details.

TASK

CDR-10 Drawing cartoon lettering

PERFORMANCE OBJECTIVE

Draw cartoon lettering.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Tools for cartoon lettering
   1. Pens
   2. Brushes
   3. Black ink
   4. Pencil
   5. T-square
   6. Triangle
b. Stypes of cartoon lettering
c. Procedures of making cartoon letters

Provide Demonstration On:

a. Tools and materials used to draw cartoon lettering
b. How to draw cartoon lettering

Provide Practical Application On:

a. Correctly using tools to construct letters
b. Following lettering styles and creating unique cartoon letters

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning
b. Muse, The Secrets of Professional Cartooning

Tools and Equipment:

a. Pens
b. Brushes
c. Pencils
d. Black ink

LAB HOURS	3
CLASS HOURS	3

EVALUATION (CDR-10)

Given references and materials for constructing cartoon letters, the student will draw cartoon lettering which meets the instructor's specifications.

TASK

CDR-11 Drawing gag cartoons.

PERFORMANCE OBJECTIVE

Draw six gag cartoons.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Current trends in the gag cartoon market
b. Process of creating the message
c. Procedures for drawing gag cartoons
d. Types of tools, materials and techniques used in gag cartoon production

Provide Demonstration On:

a. Techniques for creating the message and producing the gag drawing
b. Use of tools, materials for drawing gag cartoons

Provide Practical Application On:

a. Developing a message to be conveyed by a gag style cartoon
b. Drawing thumbnail sketches, rough sketches and rendering gag cartoons

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, *The Complete Book of Cartooning*
b. Nelson, *Conic Art and Caricature*
c. Muse, *The Secrets of Professional Cartooning*

A/Vs:

DCA, Commercial Art, Group I: "Equipment and Supplies," transparencies; Commercial Art, Group II: "Using Drawing Tools," transparencies

Tools and Equipment:

a. Pencils
b. Markers
c. Brushes
d. Pens
e. Tracing paper
f. Layout pads
g. T-square
h. Illustration board

LAB HOURS	6
CLASS HOURS	4

EVALUATION (CDR-11)

Given appropriate specifications, tools and materials, the student will create two gag cartoons for each of three gag cartoon markets. These cartoons will be rated according to

1. Accuracy - appropriate cartoon for selected market,
2. Neatness - artwork neat and camera ready,
3. Technique - drawing skill evident, ink lines dark and camera ready,
4. Speed - completed drawing and preliminary sketches completed by required deadline.

TASK

CDR-12 Drawing editorial cartoons

PERFORMANCE OBJECTIVE

Draw editorial cartoons.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Current trends of editorial cartoons as reflected in examples from newspapers and magazines
b. Procedure for developing editorial cartoons
    1. Reading editorial columns in magazines and newspapers
    2. Selecting a message for a cartoon
    3. Developing an idea around the message by sketching a comic situation and by exaggerating the action of figures

Provide Demonstration On:

a. Techniques for sketching editorial cartoons
b. Use of tools, materials and for creating editorial cartoons

Provide Practical Application On:

a. Developing editorial cartoons from rough idea through to the finish state
b. Using the correct tools, materials and techniques

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning
b. Hoff, The Art of Cartooning
c. Nelson, Conic Art and Caricature
d. Muse, The Secrets of Professional Cartooning

A/Vs:

DCA, "Sources of Art Materials," transparencies; "Style and Technique," transparencies

Tools and Equipment:

a. Pencils
b. Markers
c. Brushes
d. Pens
e. Ink
f. Tracing paper
g. Layout pads
h. Rulers
i. T-square
j. Illustration board

LAB HOURS 6

CLASS HOURS 4

EVALUATION (CDR-12)

Given appropriate specifications, tools and materials, the student will draw four editorial cartoons. The completed cartoon will be rated according to

1. Accuracy - drawing idea appropriate for selected editorial,
2. Neatness - artwork neat and camera ready,
3. Technique - drawing skill, i.e., ink lines dark and camera ready,
4. Speed - completed sketches and camera ready copy by the required deadline.

TASK

CDR-13 Drawing sport cartoons.

PERFORMANCE OBJECTIVE

Draw sport cartoons.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Current trends in sport cartoons
b. Procedures for developing sport cartoons
    1. Selecting a sports personality
    2. Sketching an action posing and rendering the drawing on coquille board
    3. Creating an interesting design by adding small cartoon action figures around the main illustrated figure

Provide Demonstration On:

a. Techniques for creating sports cartoons
b. Use of tools, materials and techniques for drawing sport cartoons

Provide Practical Application On:

a. Developing sports cartoons from rough idea through to the camera ready state
b. Using the correct tools, materials and techniques when rendering on coquille board

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning
b. Hoff, The Art of Cartooning
c. Nelson, Conic Art and Caricature
d. Muse, The Secrets of Professional Cartooning

Tools and Equipment:

a. Pencils
b. Brushes
c. Pens
d. Ink
e. Tracing paper
f. Layout pads
g. Coquille board
h. Rulers
i. T-square
j. Illustration board

LAB HOURS	6
CLASS HOURS	4

EVALUATION (CDR-13)

Given appropriate specifications, tools and materials, the student will draw two sport cartoons depicting sports personalities. The completed cartoon will be rated according to

1. Accuracy - drawing of the sport personality has appropriate action and likeness,
2. Neatness - artwork neat and camera ready,
3. Technique - drawing skill; i.e., ink lines dark and camera ready,
4. Speed - preliminary sketches and camera ready copy completed by the required deadline.

TASK

CDR-14 Drawing humorous greeting cards

PERFORMANCE OBJECTIVE

Draw humorous greeting cards.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Current examples of humorous greeting cards
b. Procedures for developing a humorous greeting card
    1. Selecting a type of greeting card
    2. Sketching several figures and exaggerating the incident
    3. Adding funny sayings to the sketch
    4. Roughing out the idea by sketching the comic illustration on the front of the card and placing funny sayings on the inside for punch line effect

Provide Demonstration On:

a. Techniques for drawing humorous figures
b. Use of tools, materials and techniques for drawing humorous greeting cards

Provide Practical Application On:

a. Using the correct tools, materials and techniques
b. Technical procedures required for the production of greeting cards
c. Drawing humorous figures for use in greeting cards

INSTRUCTIONAL MATERIALS

Textbooks:

Richardson, The Complete Book of Cartooning

Tools and Equipment:

a. Pencils
b. Brushes
c. Pens
d. Ink
e. Tracing paper
f. Layout pads
g. Drawing paper
h. Rulers
i. T-square
j. Illustration board

LAB HOURS	6
CLASS HOURS	4

EVALUATION (CDR-14)

Given appropriate specifications, tools and materials, the student will draw three humorous greeting cards developed from observation of humorous greeting cards in current use. The completed cartoon will be rated according to

1. Accuracy - drawing of the greeting card is appropriate for the ocassion and all technical factors are correct,
2. Neatness - drawing skill; i.e., ink lines dark and camera ready,
3. Technique - color overlays correct and properly registered,
4. Speed - preliminary sketches and camera ready copy completed by the required deadline.

TASK

CDR-15 Drawing panel cartoons

PERFORMANCE OBJECTIVE

Draw panel cartoons.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Current examples of panel cartoons reflected in examples of panel cartoons in newspapers and magazines
b. Procedures for developing a panel cartoon
    1. Selecting a topic or character for the subject of the panel cartoon
    2. Developing the character or the important facts to be featured in an informative panel

(Continued on back)

Provide Demonstration On:

a. Techniques for drawing a panel cartoon
b. Using tools, materials and techniques for drawing panel cartoons

Provide Practical Application On:

a. Developing the message of a panel cartoon
b. Using the proper tools, materials and techniques required for the production of panel cartoons

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, *The Complete Book of Cartooning*
b. Hoff, *The Art of Cartooning*
c. Nelson, *Conic Art and Caricature*
d. Muse, *The Secrets of Professional Cartooning*

Tools and Equipment:

a. Pencils
b. Brushes
c. Pens
d. Ink
e. Tracing paper
f. Layout pads
g. Drawing paper
h. Rulers
i. T-square
j. Illustration board

LAB HOURS	6
CLASS HOURS	4

EVALUATION (CDR-15)

Given appropriate specifications, tools and materials, the student will draw a one panel cartoon. The completed cartoon panel will be rated according to

1. Accuracy - all technical factors are correct,
2. Neatness - artwork neat and clean,
3. Technique - drawing skill; i.e., ink lines dark and camera ready,
4. Speed - preliminary sketches and camera ready copy finished by required deadline.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

3. Developing a unique style of drawing panels through practice in drawing and observation of other examples of panel cartoons

TASK

CDR-16 Drawing humorous comic strips

PERFORMANCE OBJECTIVE

Draw humorous comic strips.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Current examples of humorous comic strips as reflected in examples of humorous comic strips published in newspapers and magazines
b. Procedure for developing a humorous comic strip
    1. Creating one theme and character for the subject or the comic strip
    2. Developing other characters to work in contrast with your main character

(Continued on back)

Provide Demonstration On:

a. Production procedures for one dozen comic strips
b. Using tools, materials and techniques in the production of one dozen comic strips

Provide Practical Application On:

a. Developing central theme and character
b. Drawing 12 strips
c. Technical procedures required for the production of the humorous comic strip

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning
b. Hoff, The Art of Cartooning
c. Nelson, Conic Art and Caricature
d. Muse, The Secrets of Professional Cartooning

Tools and Equipment:

a. Pencils
b. Brushes
c. Pens
d. Ink
e. Tracing paper
f. Layout pads
g. Drawing paper
h. Rulers
i. T-square
j. Illustration board

LAB HOURS 6

CLASS HOURS 4

EVALUATION (CDR-16)

Given appropriate specifications, tools and materials, the student will draw three comic strips. The completed humorous comic strips will be rated according to

1. Accuracy - all technical factors are correct,
2. Neatness - art work neat and clean,
3. Technique - drawing skill; i.e., ink lines dark and of camera ready quality,
4. Speed - sketches and camera ready copy finished by the required time.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

3. Keeping the "actors" simple and deciding from the first what the characters will be
4. Developing a unique style of drawing for the panel drawing and observing examples of humorous comic strips

TASK

CDR-17 Drawing adventure comic strips

PERFORMANCE OBJECTIVE

Draw adventure comic strips.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Current examples of adventure comic strips
b. Procedures for developing an adventure strip
    1. Selecting a topic adventure that can be played against
    2. Developing characters from the natural flow of the adventure
    3. Researching data for accuracy
    4. Developing an illustrative style of drawing

(Continued on back)

Provide Demonstration On:

a. Production procedures for an adventure strip
b. Using tools, materials and techniques for drawing 12 adventure type strips

Provide Practical Application On:

a. Developing a topic for an adventure comic strip
b. Pacing the strip with interesting pictures - long shot, close-up, etc.
c. Technical procedures required for the production of an adventure comic strip

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning
b. Hoff, The Art of Cartooning
c. Nelson, Conic Art and Caricature
d. Muse, The Secrets of Professional Cartooning

A/Vs:

DCA, "Page and Book Layout," transparencies; "Creative Lettering," transparencies

Tools and Equipment:

a. Pencils
b. Brushes
c. Pens
d. Ink
e. Tracing paper
f. Layout pads
g. Drawing paper
h. Rulers
i. T-square
j. Illustration board

LAB HOURS 6

CLASS HOURS 4

EVALUATION (CDR-17)

Given appropriate specifications, tools and materials, the student will draw a minimum of three adventure comic strips. The completed adventure comic strip will be rated according to

1. Accuracy - all technical factors correct,
2. Neatness - drawing skill; i.e., ink lines dark and camera ready copy,
3. Technique - perspective views appropriate for pace of story, dark and light pattern well designed - not spotty - figures well drawn with action,
4. Speed - drawings finished by deadline.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

5. Studying pictorial design and placement of darks and lights
6. Figure drawing and perspective fundamentals

TASK

CDR-18 Drawing comic book pages

PERFORMANCE OBJECTIVE

Draw comic book pages.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Current examples of comic books
b. Establishing a reference file of comic books
c. Procedures for developing a comic book page
    1. Selecting a book on which to base your comic book page
    2. Sketching the action of the story on small cards and constructing a story board
    3. Planning the design of the comic book page from the completed story board

(Continued on back)

Provide Demonstration On:

a. Production procedures for drawing a comic book page
b. Using tools, materials and techniques

Provide Practical Application On:

a. Consulting a reference file for ideas for drawing a comic book page
b. Designing the layout for proper perspective, action of figures and facial expressions
c. Technical procedures required for the production of comic book pages

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning
b. Hoff, The Art of Cartooning
c. Nelson, Conic Art and Caricature
d. Muse, The Secrets of Professional Cartooning

A/Vs:

DCA, "Page and Book Layout," transparencies

Tools and Equipment:

a. Pencils
b. Brushes
c. Pens
d. Ink
e. Tracing paper
f. Layout pads
g. Drawing paper
h. Rulers
i. T-square
j. Illustration board

LAB HOURS	6
CLASS HOURS	4

EVALUATION (CDR-18)

Given appropriate specifications, tools and materials, the student will draw three comic book pages. The completed comic book page will be rated according to

1. Accuracy - all technical factors correct,
2. Neatness - drawing neat and of camera ready quality,
3. Technique - perspective views appropriate for pace of story, dark and light pattern, well designed - not spotty, figure action well planned, with story theme,
4. Speed - all drawings finished by deadline.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

4. Reviewing related drawing fundamentals of figure drawing and perspective drawing

TASK

CDR-19 Producing an animation sequence

PERFORMANCE OBJECTIVE

Produce an animation sequence.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Animation principles
   1. Theory of movement
   2. Planning the action sequence

b. Using the animation table

c. Filming the action

Provide Demonstration On:

a. Procedures for making a story board

b. Procedures for using an animation table

c. Using the movie camera

Provide Practical Application On:

a. Drawing a story board

b. Using the animation table

c. Using the movie camera

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning

b. Muse, The Secrets of Professional Cartooning

c. Kodak, The World of Animation

A/Vs:

Kodak, "Basic Movie-Making," movie; "How Winning Teenage Movies Are Made," movie

Tools and Equipment:

a. Animation table

b. Movie camera 8mm

c. Pencils

d. Tracing paper

e. Ink

f. Hole punch

LAB HOURS 6

CLASS HOURS 4

EVALUATION (CDR-19)

Given references on animation principles, tools, materials and techniques, the student will produce a one minute animation sequence. The completed animation film will be rated according to

1. Accuracy - all technical factors correct,
2. Neatness - drawings neat and camera ready copy,
3. Technique - story board sequencing interesting and visually exciting, animation sequencing paced smoothly and appropriately with story board,
4. Speed - drawings finished by deadline.

TASK

CDR-20 Producing cartoon layouts for advertising

PERFORMANCE OBJECTIVE

Produce cartoon layouts for advertising.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

The cartoon's place in advertising

1. Examples of cartoons in newspaper ads, magazines and brochures
2. Drawing techniques for cartoons used in advertising

Provide Demonstration On:

a. Drawing cartoons for the advertising layout
b. Tools, materials and techniques used for advertising cartoons

Provide Practical Application On:

a. Drawing cartoons for advertising layouts
b. Proper use of tools, materials and techniques
c. Technical procedures required for cartoons used in advertising material

INSTRUCTIONAL MATERIALS

Textbooks:

a. Richardson, The Complete Book of Cartooning
b. Hoff, The Art of Cartooning
c. Nelson, Conic Art and Caricature
d. Muse, The Secrets of Professional Cartooning

Tools and Equipment:

a. Pencils
b. Brushes
c. Pens
d. Ink
e. Tracing paper
f. Layout pads
g. Drawing paper
h. Rulers
i. T-square
j. Illustration board

LAB HOURS 6
CLASS HOURS 4

EVALUATION (CDR-20)

Given references on cartoon advertising, tools and materials, the student will type layouts. The completed cartoon will be rated according to

1. Accuracy - all technical factors correct,
2. Neatness - drawings neat, clean and of camera ready quality,
3. Technique - drawing skill, ink lines, tints, shades, tones, texture, balance, shapes and forms blend into a whole composition,
4. Speed - all drawings finished by deadline.

TASK

SSR-01 Identifying printing done by silk screen process

PERFORMANCE OBJECTIVE

Identify printing done by the silk screen process.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Stencil image transfer method
b. Types of fabric used
c. Uses of screen printing
d. Drawbacks or limitations of the process
e. Types of screen printing equipment

Provide Demonstration On:

Identifying screen printed materials in the lab

Provide Practical Application On:

Identifying screen printed materials

INSTRUCTIONAL MATERIALS

Textbooks:

a. Broekhuizen, *Graphic Communications*
b. Carlsen, *Graphic Arts*
c. Dennis and Jenkins, *Comprehensive Graphic Arts*
d. Eisenberg and Kafka, *Silk Screen Printing*

Student Manuals:

a. Georgia, *Graphic Arts*, Unit SP1-1
b. Texas, *Commercial Artist Student Guide*, Unit J-1

Equipment:

Various examples of silk screened materials

LAB HOURS	2
CLASS HOURS	2

EVALUATION (SSR-01)

Given various examples of printed materials, the student will identify printing done by the silk screen process. The student will also identify at least ten silk screen items displayed in the laboratory.

TASK

SSR-02 Identifying and using equipment and inks for hand method screen printing

PERFORMANCE OBJECTIVE

Identify and use equipment and inks for hand screen process printing methods.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Screen frames
b. Screen board or base
c. Registration guides
d. Side kick
e. Squeegee
f. Types of ink
    1. Water base
    2. Oil base
    3. Synthetic enamels
    4. Lacquer base
    5. Special formulations (optional)
g. Screen printing procedure

Provide Demonstration On:

Hand process screen printing

Provide Practical Application On:

Identifying types of equipment and ink types used in screen printing (hand process)

INSTRUCTIONAL MATERIALS

Textbooks:

a. Broekhuizen, *Graphic Communication*
b. Dennis and Jenkins, *Comprehensive Graphic Arts*

Equipment:

a. Screen printing setup
b. Four types of ink

LAB HOURS 2

CLASS HOURS 2

EVALUATION (SSR-02)

Given examples of screen printing equipment and four types of ink used in hand screen printing processes, the student will accurately name the parts of the equipment, their uses and the four types of ink.

TASK

SSR-03 Identifying and using types of drying equipment and drying racks used in the hand-screen printing process

PERFORMANCE OBJECTIVE

Identify the types of equipment and racks used for drying jobs in the hand-screen-printing process.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Use of drying equipment
b. Types of drying equipment
    1. Wooden racks
    2. Metal racks
    3. Wicket dryers
    4. Drying ovens
    5. Infrared lamps
    6. Drying line

Provide Practical Application On:

Identifying various drying equipment in the laboratory or in the illustrations

INSTRUCTIONAL MATERIALS

Textbooks:

a. Broekhuizen, Graphic Communication
b. Dennis and Jenkins, Comprehensive Graphic Arts
c. Eisenberg and Kafka, Silk Screen Printing

Student Manuals:

a. Georgia, Graphic Arts, Unit SP-2-4
b. Texas, Commercial Artist Student Guide, Unit J-3

Equipment:

Illustrations or live examples of drying equipment

LAB HOURS 2
CLASS HOURS 2

EVALUATION (SSR-03)

Given illustrations or live examples of various drying equipment in the laboratory, the student will correctly identify and describe how each is used.

TASK

SSR-04 Building a silk screen frame

PERFORMANCE OBJECTIVE

Build a silk screen frame that is square and sturdy.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

Constructing a silk screen frame

1. Half-lap boards
2. Nailing and gluing joints
3. Mitered ends (optional)
4. Doweled joints (optional)

Provide Demonstration On:

Constructing a silk screen frame according to print sheet

INSTRUCTIONAL MATERIALS

Student Manuals:

Georgia, Graphic Arts, Unit SP-1-2

Equipment:

a. Wood
b. Nails
c. Glue
d. Miter box
e. Corrugated fasteners
f. Dowels
g. Drill
h. Clamp

LAB HOURS	4
CLASS HOURS	4

EVALUATION (SSR-04)

Given appropriate specifications, tools and materials, the student will construct a silk screen frame that is square and sturdy.

TASK

SSR-05 Stretching and cleaning silk

PERFORMANCE OBJECTIVE

Stretch and clean silk.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Screen printing equipment
   1. Frame
   2. Fabric
   3. Cutting tools
   4. Drying equipment
b. Screen printing supplies
   1. Film and chemicals
   2. Ink and solvents
   3. Wiping cloths

Provide Demonstration On:

a. Stretching silk using staples
b. Stretching silk using cord and groove
c. Washing the silk

Provide Practical Application On:

a. Stretching silk using staples
b. Stretching silk using cord and groove
c. Washing the silk

INSTRUCTIONAL MATERIALS

Textbooks:

a. Broekhuizen, Graphic Communication
b. Dennis and Jenkins, Comprehensive Graphic Arts

Student Manuals:

Georgia, Graphic Arts, Unit SP-1-3

Equipment:

a. Frame
b. Fabric
c. Cutting tools
d. Drying equipment
e. Staples
f. Cord
g. Mallet

LAB HOURS	4
CLASS HOURS	2

EVALUATION (SSR-05)

a. Given appropriate tools, supplies and equipment, the student will stretch the silk on a frame so that it is tight, smooth and has no wrinkles.

b. The student will clean the silk so that it will bond firmly to a stencil.

TASK

SSR-06 Preparing and adhering a silk screen stencil

PERFORMANCE OBJECTIVE

Prepare a hand cut screen stencil and adhere the stencil to a screen with adhering liquid.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Types of stencils
b. Stencil mounting
    1. Attaching frame to base
    2. Cutting designs (paper and film)
    3. Locating register guide
    4. Registering stencil to original copy
    5. Gluing stencil in position
c. Safety in use of flammable materials

Provide Demonstration On:

a. Cutting the stencil
b. Adhering the stencil

Provide Practical Application On:

a. Cutting the stencil
b. Adhering the stencil

INSTRUCTIONAL MATERIALS

Textbooks:

a. Broekhuizen, Graphic Communication
b. Carlsen, Graphic Arts

Student Manuals:

a. Georgia, Graphic Arts, Unit SP-1-4
b. PICA, Screen Printing Using Hand Cut Stencil

A/Vs:

PICA, "Screen Printing," slide/tape

Equipment:

a. Printing frame
b. Film
c. Cutting tools
d. Masking tape
e. Art work
f. Adhering liquid
g. Wiping cloth

LAB HOURS	2
CLASS HOURS	2

EVALUATION (SSR-06)

Given appropriate tools, materials and specifications, the student will prepare a hand cut screen stencil and adhere the stencil to the printing frame. The stencil should be properly registered and the area should be free of all paint, dust, dirt or excess glue.

TASK

SSR-07 Selecting a job and making a film positive

PERFORMANCE OBJECTIVE

Select an appropriate project and prepare an acceptable film positive for a photographic screen.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Photographic stencils
b. Presensitized film method
c. Indirect photographic method
d. Selecting a project

Provide Demonstration On:

a. Selecting a project
b. Making a film positive

Provide Practical Application On:

a. Selecting a project
b. Making a film positive

INSTRUCTIONAL MATERIALS

Textbooks:

a. Carlsen, *Graphic Arts*
b. Dennis and Jenkins, *Comprehensive Graphic Arts*
c. Eisenberg and Kafka, *Silk Screen Printing*

Student Manuals:

a. Georgia, *Graphic Arts*, Unit SP-2-1
b. PICA, *Screen Printing Using Photographic Stencil*

A/Vs:

(Continued on back)

Equipment:

a. Photographic stencil film
b. Tracing paper
c. Kodak duplicating film
d. Dry transfer letters
e. Tape
f. Paper
g. Developer solution A and B
h. Scissors
i. Clipboard
j. Opaque paper
k. Plate maker
l. Developing trays
m. Running water

LAB HOURS 4

CLASS HOURS 4

EVALUATION (SSR-07)

Given appropriate materials, supplies, equipment and criteria for project selection, the student will select a project and prepare an acceptable film positive for a photographic screen. The instructor will check the student's work for accuracy.

INSTRUCTIONAL MATERIALS

A/Vs:

PICA, "Screen Printing," slide/ tape

TASK

SSR-08 Making a photographic screen

PERFORMANCE OBJECTIVE

Make a photographic screen suitable for running a one-color job.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Film exposure
b. Proper size frame
c. Film developing
d. Film preparation
e. Pressing screen into film
f. Blotting and drying film

Provide Demonstration On:

Preparing a photographic screen

Provide Practical Application On:

Preparing a photographic screen

INSTRUCTIONAL MATERIALS

Textbooks:

Dennis and Jenkins, Comprehensive Graphic Arts

Student Manuals:

Georgia, Graphic Arts, Unit SP-2-2

Equipment:

a. Printing frame
b. Film
c. Glass or hardboard
d. Vacuum frame
e. Developer
f. Developer trays, bottles
g. Running water (warm)
h. Screen materials
i. Blotter
j. Roller
k. Tape

LAB HOURS 3

CLASS HOURS 3

EVALUATION (SSR-08)

Given appropriate supplies and equipment, the student will make a photographic screen suitable for one-color printing. The screen should have no leaks or holes. The instructor will check to see if the student has

1. Peeled the backing off the film
2. Cleaned the film back
3. Properly masked the screen

TASK

SSR-09 Running a one-color photographic screen

PERFORMANCE OBJECTIVE

Print a one-color job using a photographic screen.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Direct photosensitive screens
b. Sensitizing a screen
c. Preparing emulsion
d. Coating a screen
e. Storing dry, sensitized screen

Provide Demonstration On:

Printing in one-color using a photographic screen

Provide Practical Application On:

Printing a one-color photographic screen

INSTRUCTIONAL MATERIALS

Textbooks:

Dennis and Jenkins, Comprehensive Graphic Arts

Student Manuals:

Georgia, Graphic Arts, Unit SP-2-3

Equipment:

a. Squeegee
b. Stock
c. Ink
d. Solvent
e. Newsprint
f. Rags
g. Solvent for ink

LAB HOURS 3

CLASS HOURS 3

EVALUATION (SSR-09)

Given appropriate tools, supplies and equipment, the student will print a job in one-color using a photographic screen. The printed image must be clear without runs or smudges and must be aligned according to the original design.

TASK

SSR-10 Running a one-color poster

PERFORMANCE OBJECTIVE

Register and print a poster using one color of ink.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Hand cut film/paper stencil method
b. Tusche stencil method
c. Lacquer soluble film
d. Water soluble film
e. Types of film
f. Stencil preparation
g. Adhering the stencil
h. Block out
i. Inks
j. Solvents
k. Packaging posters for delivery

Provide Demonstration On:

a. Printing with hand cut film/paper stencil
b. Printing using tusche stencil method

Provide Practical Application On:

a. Printing with hand cut film/paper stencil
b. Printing using tusche stencil method

INSTRUCTIONAL MATERIALS

Textbooks:

a. Broekhuizen, Graphic Communication
b. Carlsen, Graphic Arts
c. Dennis and Jenkins, Comprehensive Graphic Arts

Student Manuals:

Georgia, Graphic Arts, Unit SP-1-5

Equipment:

a. Silk screen frame
b. Stencil
c. Poster ink
d. Squeegee
e. Newspaper
f. Clean-up rags
g. Cardboard spatulas
h. Ink solvent
i. Container for clean-up materials
j. Poster board cut to size

LAB HOURS 3

CLASS HOURS 3

EVALUATION (SSR-10)

Given appropriate materials and equipment, the student will print a poster in one-color ink using appropriate procedures. The student will package poster for delivery and will clean and store all materials and equipment.

277

TASK

SSR-11 Screening on three-dimensional objects

PERFORMANCE OBJECTIVE

Screen three-dimensional objects.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Colors and color mixing
  1. Color-oil base
  2. Solvent thinner
  3. Mixing varnish
  4. Extender base

b. Other pigments
  1. Commercial water soluble textile prints
  2. Non-heat-setting textile prints
  3. Sizing and priming pigments
  4. Metalling pigments
  5. Da-glo
  6. Phosphorescent pigments
  7. Adhesives

(Continued on back)

Provide Demonstration On:

Screening a three-dimensional object

Provide Practical Application On:

Screening a three-dimensional object

INSTRUCTIONAL MATERIALS

Textbooks:

a. Broekhuizen, Graphic Communication
b. Eisenberg and Kafka, Silk Screen Printing

Student Manuals:

Georgia, Graphic Arts, Unit SP-3-1

Equipment:

a. Squeegee
b. Stock
c. Paint
d. Thinner and/or extender
e. Newsprint
f. Rags
g. Cleaning solvent
h. Frame
i. Special drying jig

LAB HOURS	3
CLASS HOURS	3

EVALUATION (SSR-11)

Given appropriate materials, supplies and equipment, the student will screen print a three dimensional object of plastic or metal in one-color using a hand cut or photographic stencil of not more than ten impressions. The instructor will check

1. Qualify of screened image
2. Clean up and storage of materials and equipment

INSTRUCTIONAL ACTIVITIES

Provide Information On:

8. Vinyl plastics
9. Water tempera
10. Powdered tempera
11. Finger paint
12. Other water soluble paints (aqua, process, Nu-Media, etc.)

TASK

RCA-01 Identifying paste-up methods

PERFORMANCE OBJECTIVE

Identify procedures and methods of paste-up.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Paste-up duties
   1. Preparation of dummies
   2. Mounting photos and art
   3. Cutting mats

b. Materials and tools
   1. Drawing board tools
   2. Rubber cement and wax
   3. Rulers
   4. Paper stocks

c. Paste-up methods
   1. Use of rubber cement
   2. Use of waxing machine

Provide Demonstration On:

Mounting various papers by using rubber cement and waxing machine

Provide Practical Application On:

Mounting and bonding various papers together using rubber cement and/or waxing machine

INSTRUCTIONAL MATERIALS

Textbooks:

Cardamone, Advertising Agency and Studio Skills

A/Vs:

Bergwall, Black and White Copy Preparation, "From Layout to Mechanical," filmstrip/tape 311

Student Manuals:

Texas, Commercial Artist, Unit B-1

Tools and Equipment:

a. Rubber cement
b. Waxing machine
c. Various papers and boards
d. Clean rags
e. Gum eraser

LAB HOURS	1
CLASS HOURS	1

EVALUATION (RCA-01)

a. Given an overview of paste-up and a demonstration on mounting, the student will use rubber cement and waxing machine to bond and clean various papers and boards according to the instructor's specifications.

b. V'TECS, Advertising Artist, Task No. 30.

c. PICA, Preparing a Paste-Up, Unit No. 3.2.

TASK

RCA-02 Identifying printing processes

PERFORMANCE OBJECTIVE

Identify the four major printing processes.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Letterpress (relief printing)
b. Gravure (intaglio)
c. Offset (planographic printing)
d. Silk screen printing
e. Characteristics of appearance of each major printing process

Provide Demonstration On:

Examples of printing produced by four main processes

Provide Practical Application On:

Preparing a scrapbook sample of each of the four major printing processes

INSTRUCTIONAL MATERIALS

Textbooks:

Cardamone, Advertising Agency and Studio Skills

A/Vs:

Career Aids, "An Introduction to Printing," filmstrip/tape

Student Manuals:

Texas, Commercial Artist, Unit B-2

LAB HOURS	1
CLASS HOURS	1

EVALUATION (RCA-02)

a. Given overview of four main printing processes and an example of characteristic impression of each process, the student will obtain printed samples of each process according to the instructor's specifications.

b. PICA, The American Printer, Unit No. 1.5.

TASK

RCA-03 Identifying type style and image preparation

PERFORMANCE OBJECTIVE

Identify typesetting methods, specifications and typesetting terms.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Typesetting methods
    1. Hand set type
    2. Machine set type
    3. Photocomposition
b. Type terminology
    1. Character
    2. Face or style
    3. Roman strokes
    4. Italics
    5. Serif and sans serif
c. Type sizing and measuring copy
d. Ordering and specifying
e. Handling type proofs
f. Positioning type
g. Curving type techniques
h. Transfer type

Provide Demonstration On:

How to specify type for a particular job

Provide Practical Application On:

Measuring copy type requirements and specifying type order from typesetter

INSTRUCTIONAL MATERIALS

Textbooks:

Cardamone, Advertising Agency and Studio Skills

A/Vs:

DCA, "Foundry Type Composition," Group 5, transparencies

Student Manuals:

Texas, Commercial Artist, Unit B-3

Tools and Equipment:

a. Pica rule
b. Copy
c. Type specimen book

LAB HOURS 2

CLASS HOURS 1

EVALUATION (RCA-03)

a. Given an overview of typesetting, the student will measure copy and specify typesetting orders according to the instructor's specifications.

b. V'TECS, Advertising Artist, Task No. 8.

c. PICA, Typestyles and Their Uses, Unit No. 2.2.

TASK

RCA-04 Identifying elements of mechanicals

PERFORMANCE OBJECTIVE

Identify terminology for elements of a mechanical.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Definition of a mechanical
b. Mechanical's terminology
c. Photostats
    1. Positive stats
    2. Negative stats
    3. Ordering and sizing "stats"
d. Marking photographs
e. Overlays

Provide Demonstration On:

Show what a finished mechanical looks like.

Provide Practical Application On:

Making a camera-ready finished one-color mechanical of a simple project

INSTRUCTIONAL MATERIALS

Textbooks:

Cardamone, Advertising Agency and Studio Skills

Student Manuals:

Texas, Commercial Artist, Unit B-4

Tools and Equipment:

a. Mounting board
b. One or several photostats
c. Rubber cement or waxing machine
d. Alignment

LAB HOURS	2
CLASS HOURS	1

EVALUATION (RCA-04)

a. Given an overview and demonstration of mechanicals, the student will prepare a one-color camera ready mechanical according to the instructor's specifications.

b. PICA, Progressive Steps of a Layout, Unit No. 2.5.

TASK

RCA-05 Analyzing line drawing and continuous tone illustrations

PERFORMANCE OBJECTIVE

Identify line art and continuous tone art.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Examples of line and continuous tone art
b. Methods of reproducing line and continuous tone art
    1. Line negative
    2. Halftone negative
c. Types of halftones
    1. Square
    2. Drop-out
    3. Silhouette
    4. Vignette
d. Combining line and continuous tone
    1. Overprint
    2. Combinations

Provide Demonstration On:

Examples of printed material containing techniques of line and continuous tone combinations

Provide Practical Application On:

Preparing mechanical employing a line and halftone combination

INSTRUCTIONAL MATERIALS

Textbooks:

Cardamone, Advertising Agency and Studio Skills

A/Vs:

a. DCA, "Black and White Photography," Group 8, transparencies
b. Bergwall, "Producing Negatives for the Offset Process," 303 filmstrip/tape

Student Manuals:

Texas, Commercial Artist, Unit D-1

Tools and Equipment:

a. Mounting board
b. Line photostat
c. Continuous tone original
d. Ruling pen and black or red ink
e. Alignment tools
f. Rubber cement or waxing machine

LAB HOURS 3

CLASS HOURS 2

EVALUATION (RCA-05)

a. Given an overview of line and continuous tone art, the student will prepare a one-color mechanical of combination line and continuous tone. The mechanical must meet all criteria established by the instructor.

b. V'TECS, Advertising Artist, Task No. 3.

c. PICA, Preparing a Paste-Up, Unit No. 3.2.

TASK

RCA-06 Identifying layout functions

PERFORMANCE OBJECTIVE

Identify the design functions of layout.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. The need for layout
b. Five characteristics of layout design (give examples)
    1. Proportion
    2. Contrast
    3. Rhythm
    4. Balance
    5. Unity
c. Stages of layout
    1. Rough thumbnail sketch
    2. Comprehensive
    3. Camera-ready mechanical

Provide Demonstration On:

Making thumbnail sketches

Provide Practical Application On:

Making thumbnail sketches of product advertisement practicing the characteristics of layout design

INSTRUCTIONAL MATERIALS

A/Vs:

DCA, "Design," Group III, transparencies

Tools and Equipment:

a. Sketch pad or paper
b. Broad bill drawing pencil

LAB HOURS	4
CLASS HOURS	1

EVALUATION (RCA-06)

a. Given an overview of layout design, the student will prepare thumbnail sketches incorporating the main characteristics of layout.

b. V'TECS, Advertising Artist, Task No. 2.

c. PICA, Orientation to Composition, Unit No. 3.1.

TASK

RCA-07 Marking the layout

PERFORMANCE OBJECTIVE

Identify the procedures and standards for marking a layout.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Marking necessary for production
b. Indicating type
   1. Style
   2. Size
   3. Leading
   4. Width
c. Preparing layout sheet markings and information
d. Placing proofreading marks on manuscript
e. Marking camera-ready art
   1. Check cameraman's notations
   2. Indicate screen tints
   3. Add crop marks

Provide Demonstration On:

Examples of measuring manuscript type to select proper size type to fit layout area

Provide Practical Application On:

Measuring manuscript from newspapers or magazines to fit practice size areas

INSTRUCTIONAL MATERIALS

A/Vs:

DCA, "Layout," Group IV, transparencies

Student Manuals:

Texas, Commercial Artist, Unit C-2

Tools and Equipment:

a. Pica rule
b. Newspapers or magazines
c. Paper

LAB HOURS 4
CLASS HOURS 4

EVALUATION (RCA-07)

a. Given a demonstration of fitting, measuring and calculating typography, the student will specify type size with ninety percent accuracy.

b. V'TECS, Advertising Artist, Task No. 6.

c. PICA, Preparing a Paste-Up, Unit No. 3.2.

TASK

RCA-08 Using proportional scaling

PERFORMANCE OBJECTIVE

Identify the procedures and methods of proportional sealing.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Diagonal scaling
b. Scaling irregular shapes
c. Using a proportional slide rule
d. Spacing-dividing areas into equal parts

Provide Demonstration On:

How to calculate proportions and scale pictures

Provide Practical Application On:

Scaling photographs and figure percentage of enlargement or reduction using proportional slide rule

INSTRUCTIONAL MATERIALS

Textbooks:

Cardamone, Advertising Agency and Studio Skills

A/Vs:

DCA, "Layout," Group IV, transparencies

Student Manuals:

Texas, Commercial Artist, Unit I-1

Tools and Equipment:

a. Photographs
b. Ruler
c. Proportional slide rule
d. Paper

LAB HOURS	2
CLASS HOURS	2

EVALUATION (RCA-08)

a. Given a demonstration of scaling and proportioning methods, the student will calculate the percentage of enlargement or reduction with ninety percent accuracy.

b. V'TECS, Advertising Artist, Task No. 7.

c. PICA, Sealing and Cropping, Unit No. 3.4.

TASK

RCA-09 Developing mechanicals

PERFORMANCE OBJECTIVE

Identify the steps to prepare a mechanical for reproduction.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Analyzing all needed parts and materials
b. Correct and incorrect handling of tools and materials
c. Coordinate making of stats to meet production schedules
d. Prepare illustration board
e. Ink in crop and fold marks
f. Mount type and illustration stats
g. Add overlays
h. Double check work

Provide Demonstration On:

Examples of finished camera ready mechanicals

Provide Practical Application On:

Making a mechanical for an 8½ x 11 page using magazine line art

INSTRUCTIONAL MATERIALS

Textbooks:

Cardamone, Advertising Agency and Studio Skills

A/Vs:

DCA, "Layout," Group IV, transparencies

Student Manuals:

Texas, Commercial Artist, Unit I-2

Tools and Equipment:

a. Old magazines
b. Illustration board
c. Razor blades
d. Rubber cement or waxing machine
e. T-square and triangle
f. Ruling pen and ink

LAB HOURS	2
CLASS HOURS	2

EVALUATION (RCA-09)

a. Given an overview and example of finished mechanical(s), the student will use magazine clip outs to prepare a one color or multi-color mechanical camera ready.

b. V'TECS, Advertising Artist, Task No. 14.

c. PICA, Progressive Steps of a Layout, Unit No. 2.5.

TASK

RCA-10 Using variations of layouts and mechanicals

PERFORMANCE OBJECTIVE

Identify the printing variation possibilities in mechanicals.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Surprints
b. Drop outs
c. Line color
d. Mark ups and instructions to cameraman

Provide Demonstration On:

Making a layout utilizing printing variations

Provide Practical Application On:

Preparing a mechanical with multiple variations

INSTRUCTIONAL MATERIALS

Textbooks:

Cardamone, Advertising Agency and Studio Skills

A/Vs:

Bergwall, "Masking and Opaquing," Part 2, filmstrip/ tape

Student Manuals:

Texas, Commercial Artist, Unit I-3

Tools and Equipment:

a. Old magazines
b. Illustration board
c. Razor blades
d. Rubber cement
e. T-square and triangle
f. Ruling pen and ink

LAB HOURS	2
CLASS HOURS	1

EVALUATION (RCA-10)

a. Given a demonstration of mechanical art printing variations, the student will prepare a camera ready mechanical incorporating at least six variations.

b. V'TECS, Advertising Artist, Task No. 21.

c. PICA, Paste-Up Using Overlays, Unit No. 3.3.

TASK

RCA-11 Constructing a six page folder layout

PERFORMANCE OBJECTIVE

Identify the mechanical art requirements for a 6 page folder.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Publication format
    1. Size
    2. Paper
    3. Color
    4. Type of folds
b. Preparing folded dummy to size
    1. Determining page viewing sequence
    2. Determining content layout
c. Organizing materials, type and stats
d. Preparing camera-ready mechanical

Provide Demonstration On:

Making a 6 page dummy to size and selecting page viewing sequence

Provide Practical Application On:

Making a 6 page dummy and preparing rough sketch layout to fit the dummy

INSTRUCTIONAL MATERIALS

Textbooks:

UGA, Printing Department

A/Vs:

Bergwall, "The Folding Machine Explained," filmstrip/tape 309

Tools and Equipment:

a. Various 11 x 17 papers
b. Drawing pencil

LAB HOURS	4
CLASS HOURS	2

EVALUATION (RCA-11)

a. Given a demonstration of folding a 6 page dummy, the student will prepare a rough sketch layout viewing sequence of an assigned subject.

b. V'TECS, Advertising Artist, Task No. 5.

c. PICA, Basic Paste-Up for a 4-Page Signature, Unit No. 3.7.

TASK

RCA-12 Stripping an illustration board

PERFORMANCE OBJECTIVE

Identify the procedure for removing the surface of illustration board.

INSTRUCTIONAL ACTIVITIES

Provide Information On:

a. Purpose of stripping illustration board
b. Method of stripping surface
    1. Use of razor blade
    2. Use of cardboard cylinder
c. Treatment of stripped paper
    1. Removing paper curl
    2. Smoothing back surface

Provide Demonstration On:

Stripping a piece of illustration board

Provide Practical Application On:

Stripping pieces of illustration board and smoothing back the surface

INSTRUCTIONAL MATERIALS

Textbooks:

Cardamone, Advertising Agency and Studio Skills

Student Manuals:

Texas, Commercial Artist, Unit E-7

Tools and Equipment:

a. Illustration board
b. Razor blades
c. Cardboard cylinders
d. Fine grain sandpaper

LAB HOURS	1
CLASS HOURS	1

EVALUATION (RCA-12)

Given an overview and demonstration of stripping illustration board, the student will strip practice pieces of illustration board according to the instructor's specifications.

SECTION IV

CURRICULUM STRUCTURE, EXIT POINTS & COURSE OUTLINE

SECTION IV

Section IV Content List

Introduction to the Curriculum Structure
Curriculum Structure
  Group
  Individualized
Introduction to Commercial Art Exit Points
Introduction to the Course Outline
Course Outline

Section III presented a sample organizational model for sequencing the instruction of program tasks. Based on that model, Section IV provides suggested methods of structuring the entire Commercial Art curriculum.

INTRODUCTION TO THE CURRICULUM STRUCTURE

A curriculum structure is developed by sequencing duties into a logical teaching plan. Two curriculum structures are presented in this section - group and individualized.

The individualized structure also lists the duty areas, but does not include hours or quarters. Using the individualized approach, the student proceeds at his or her pace until each task is mastered.

In either type of structure, the duty areas can be rearranged to meet local needs.

COMMERCIAL ART SUGGESTED CURRICULUM STRUCTURE

COURSE	Class Hours	Lab Hours	Total Hours
Quarter I			
Identifying Occupations in Commercial Art	17.5	15	32.5
Subject Research and Business Procedures	8.5	15.5	24
Medium, Method and Technique	18	45.5	63.5
	44	76	120
Quarter II			
Drawing	13	34	47
Lettering	15	58	73
	28	92	120
Quarter III			
Fashion and Interior Design	30	90	120
	30	90	120
Quarter IV			
Cartooning	54	66	120
	54	66	120
Quarter V			
Cartooning	12	18	30
Silk Screening	30	32	62
Silk Screening Projects	0	0	28
	42	50	120
Quarter VI			
Reproduction of Commercial Art	19	28	47
Reproduction Projects	0	53	53
Portfolio Construction	0	20	20
	19	101	120
		Total Program Hours	720

COMMERCIAL ART SUGGESTED CURRICULUM STRUCTURE

COURSE	Class Hours	Lab Hours	Total Hours
Semester I			
Identifying Occupations in Commercial Art	17.5	15	32.5
Subject Research and Business Procedures	8.5	15.5	24
Medium, Method, and Technique	18	45.5	63.5
Drawing	13	34	47
	4	9	13
	61	119	180
Semester II			
Lettering	11	49	60
Fashion and Interior Design	30	90	120
	41	139	180
Semester III			
Cartooning	66	84	150
Silk Screening	14	16	30
	80	100	180
Semester IV			
Silk Screening	16	16	32
Silk Screening Projects	0	28	28
Reproduction of Commercial Art	19	28	47
Reproduction Projects	0	53	53
Portfolio Construction	0	20	20
	35	145	180

Total Program Hours 720

COMMERCIAL ART SUGGESTED CURRICULUM STRUCTURE*

ORIENTATION:
- School Policies and Procedures
- Program Orientation and Safety
- Operation of Audiovisual Equipment
- Using the Learning Resource Center

SKILLS:
- Identifying Occupations in Commercial Art
- Subject Research and Business Procedures
- Medium, Method and Technique
- Drawing
- Related Projects
- Lettering
- Fashion and Interior Design
- Related Projects
- Cartooning
- Related Projects
- Silk Screening
- Reproduction of Commercial Art
- Portfolio Construction (Student/Instructor Defined Tasks)
- Related Projects

*This curriculum structure is designed to be used for individualized instruction in the Quarter system.

COMMERCIAL ART SUGGESTED CURRICULUM STRUCTURE*

ORIENTATION:
- School Policies and Procedures
- Program Orientation and Safety
- Operation of Audiovisual Equipment
- Using the Learning Resource Center

SKILLS:
- Identifying Occupations in Commercial Art
- Subject Research and Business Procedures
- Medium, Method and Technique
- Drawing
- Related Projects
- Lettering
- Fashion and Interior Design
- Related Projects
- Cartooning
- Related Projects
- Silk Screening
- Reproduction of Commercial Art
- Portfolio Construction (Student/Instructor Defined Tasks)
- Related Projects

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*This curriculum structure is designed to be used for individualized instruction in the Semester system.

INTRODUCTION TO COMMERCIAL ART
EXIT POINTS

The following diagrams illustrate points in the Commercial Art program where a student should have acquired competencies necessary for entry level employment.

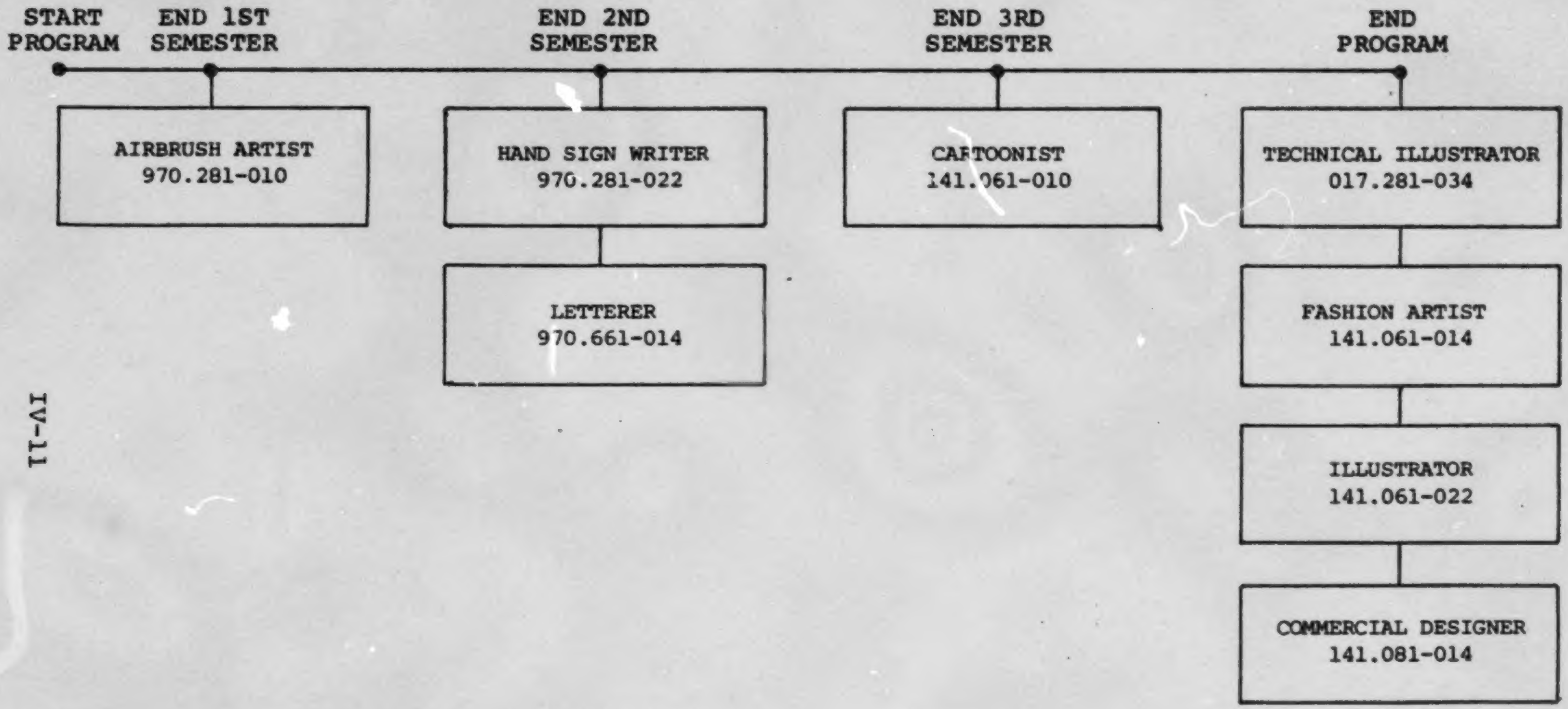
Both the group and individualized exit point diagrams sequence the Commercial Art job classifications from least to most difficult. The group exit point diagram illustrates a lock-step process in which students proceed through an entire program at the same pace and exit at approximately the same point in time.

The individualized exit point diagram illustrates a self-paced progression through the Commercial Art program. This approach permits a student to complete any one or all tasks necessary for entry level employment.

The major difference between the group and individualized approach is the number of tasks a student must master. For example, in the individualized approach, a student desiring employment as a Commercial Designer needs to complete only those tasks identified for that job. However, in the group approach, a student must master the tasks in the previous DOT classifications leading to that particular job title.

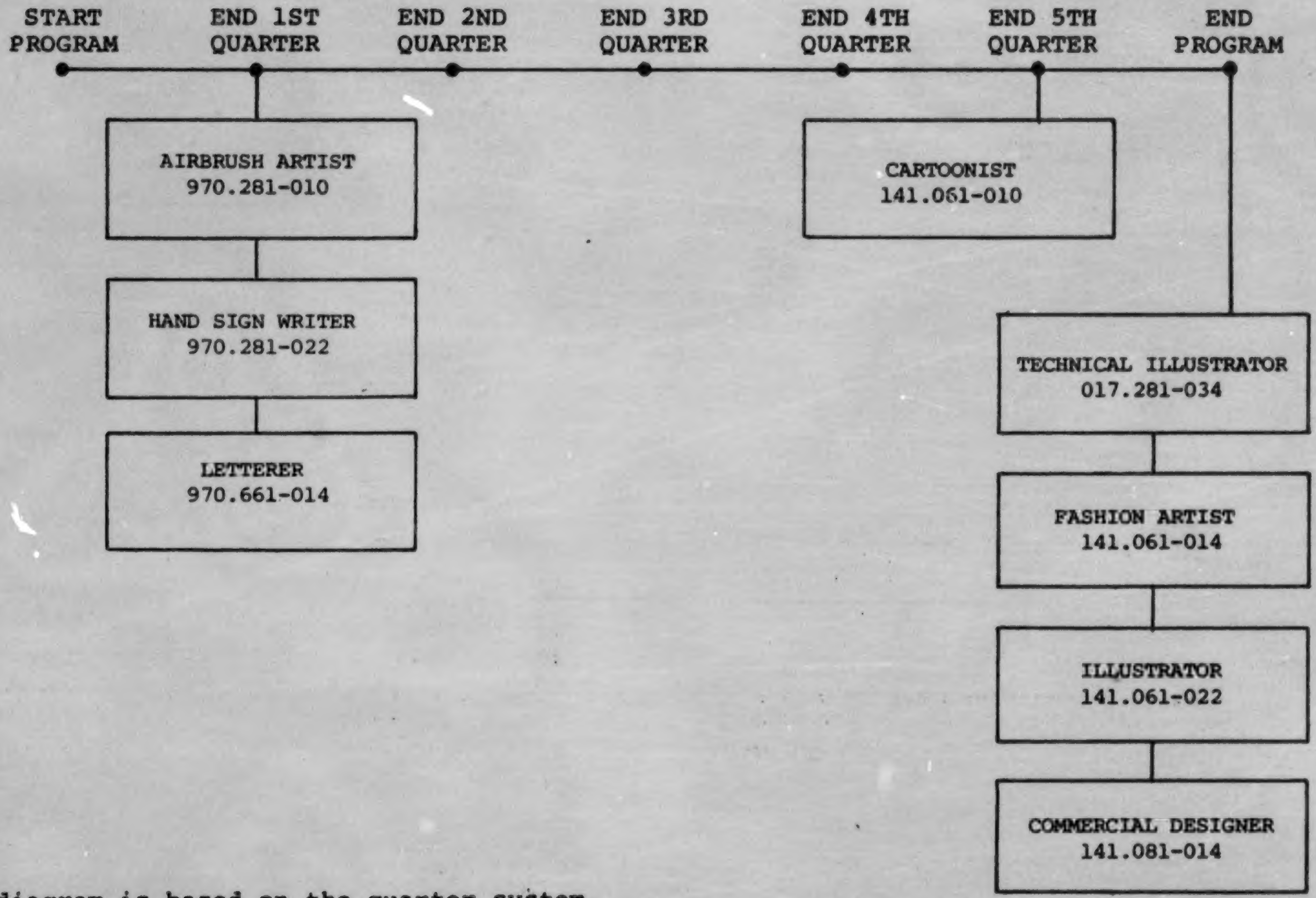
Both diagrams are based on the preceeding suggested curriculum structures.

COMMERCIAL ART
*(GROUP INSTRUCTION)


START PROGRAM
END 1ST SEMESTER
END 2ND SEMESTER
END 3RD SEMESTER
END PROGRAM
AIRBRUSH ARTIST 970.281-010
HAND SIGN WRITER 970.281-022
LETTERER 970.661-014
CARTOONIST 141.061-010
TECHNICAL ILLUSTRATOR 017.281-034
FASHION ARTIST 141.061-014
ILLUSTRATOR 141.061-022
COMMERCIAL DESIGNER 141.081-014

*This diagram is based on the semester system.

COMMERCIAL ART
*(GROUP INSTRUCTION)


START PROGRAM
END 1ST QUARTER
END 2ND QUARTER
END 3RD QUARTER
END 4TH QUARTER
END 5TH QUARTER
END PROGRAM
AIRBRUSH ARTIST 970.281-010
HAND SIGN WRITER 970.281-022
LETTERER 970.661-014
CARTOONIST 141.061-010
TECHNICAL ILLUSTRATOR 017.281-034
FASHION ARTIST 141.061-014
ILLUSTRATOR 141.061-022
COMMERCIAL DESIGNER 141.081-014

*This diagram is based on the quarter system.

COMMERCIAL ART
(INDIVIDUALIZED INSTRUCTION)

AIRBRUSH ARTIST
970.281-010

HAND SIGN WRITER
970.281-022

LETTERER
970.661-014

CARTOONIST
141.061-014

FASHION ARTIST
141.061-014

COMMERCIAL DESIGNER
141.081-014

ILLUSTRATOR
141.061-022

TECHNICAL ILLUSTRATOR
017.281-034

INTRODUCTION TO THE COURSE OUTLINE

A course outline suggests a method of sequencing tasks for instruction. In the following outline, the unit guide tasks are ordered according to duty areas. The tasks are then arranged from general to specific knowledge and applications. The instructor is not restricted to using this specific outline, but may adapt it to meet his or her teaching needs.

The following course outline is designed for group instruction, however, it may be adapted for individualized instruction by eliminating the time sequencing for tasks.

COMMERCIAL ART SUGGESTED COURSE OUTLINE

Quarter I

Task	Title	Class Hours	Lab Hours
	DUTY I: IDENTIFYING OCCUPATIONS IN COMMERCIAL ART		
OCA-01	Identifying program objectives	1	2
OCA-02	Identifying program operational procedures	1	1
OCA-03	Identifying careers in commercial art	2	2
OCA-04	Identifying the historical development of commercial art	2	1
OCA-05	Identifying the major divisions of the commercial art field	1	1
OCA-06	Identifying the editorial division opportunities for commercial artists	2	2
OCA-07	Identifying the graphic arts division opportunities for commercial artists	2	1
OCA-08	Identifying the advertising art division opportunities for commercial artists	2	1
OCA-09	Identifying the functions of an art studio	1	1
OCA-10	Identifying the functions of a free-lance artist	½	1
OCA-11	Researching descriptions of commercial art occupations	2	1
OCA-12	Identifying health hazards	1	1
		17½	15
	DUTY II: SUBJECT RESEARCH AND BUSINESS PROCEDURES		
RBP-01	Identifying research materials and techniques	1	1
RBP-02	Identifying procedures for recording observations	1	2
RBP-03	Doing on-the-spot sketching	1	4
RBP-04	Establishing a research file	1	6
RBP-05	Identifying file administrative procedures	1	2
RBP-06	Identifying business procedures for commercial art	½	½
RBP-07	Identifying scheduling procedures	2	0
RBP-08	Identifying the elements of professional performance	1	0
		8½	15½
	DUTY III: MEDIUM, METHOD AND TECHNIQUE		
MMT-01	Identifying vocabulary of the commercial art field	1	1
MMT-02	Identifying tools and materials	1	2

Task	Title	Class Hours	Lab Hours
MMT-03	Identifying and using various types of pencils	1	2
MMT-04	Identifying and applying opaque watercolor	1	2
MMT-05	Identifying and applying transparent watercolor	1	3
MMT-06	Identifying inking techniques	½	2½
MMT-07	Identifying inking equipment materials	½	2
MMT-08	Using transfer sheets	1	2
MMT-09	Inking with French curve and ruling pen	½	1½
MMT-10	Inking borders and broad areas	½	1½
MMT-11	Identifying and setting up airbrush equipment	2	0
MMT-12	Maintaining airbrush equipment	0	3
MMT-13	Identifying airbrush techniques	0	3
MMT-14	Retouching and constructing montage	½	2
MMT-15	Applying black and white with airbrush	0	1
MMT-16	Preparing an airbrush color palette	0	2
MMT-17	Applying reflective color with airbrush	1	4
MMT-18	Rendering and ghosting effects	1	6
MMT-19	Preparing presentation slides	½	2
MMT-20	Using the false-color process	1	0
MMT-21	Airbrushing animations	4	0
		18	42½
	Total Quarter I Class and Lab Hours	44	76
	Total Quarter I Instructional Hours	120	

Quarter II

Task	Title	Class Hours	Lab Hours
	DUTY IV: DRAWING		
DRW-01	Drawing the cube, cylinder, cone and sphere	1	3
DRW-02	Applying light and shading	2	4
DRW-03	Drawing cubic objects	1	3
DRW-04	Drawing cylindrical objects	2	4
DRW-05	Drawing spherical objects	1	2
DRW-06	Drawing conical objects	1	2
DRW-07	Drawing combined objects	2	4
DRW-08	Drawing with horizontal plane perspective reference	1	4
DRW-09	Drawing with eye-level perspective reference point	1	4
DRW-10	Rendering a color scene in black and white	1	4
		13	34
	DUTY V: LETTERING		
LTR-01	Identifying alphabets	1	2
LTR-02	Identifying proportions of letters	1	1
LTR-03	Spacing letters	1	3
LTR-04	Sketching letters with pencil	1	3
LTR-05	Aligning letters for proper balance	1	2
LTR-06	Transferring lettering	1	3
LTR-07	Inking letters	1	5
LTR-08	Inking and whiting (final stage)	0	2
LTR-09	Lettering using the "old style"	1	6
LTR-10	Lettering using "modern style"	1	6
LTR-11	Lettering using "sans-serif style"	1	6
LTR-12	Lettering using "italic style"	1	5
LTR-13	Lettering with brush	1	3
LTR-14	Lettering with formal script	1	6
LTR-15	Indicating typography on comprehensives	1	2
LTR-16	Lettering with comprehensive style	1	3
		15	58
	Total Quarter II Class and Lab Hours	28	92
	Total Quarter II Instructional Hours	120	

Quarter III

Task	Title	Class Hours	Lab Hours
	DUTY VI: FASHION AND INTERIOR DESIGN		
FID-01	Identifying careers in illustration of fashion and interior design	1	1
FID-02	Identifying historic trends of the costume	2	2
FID-03	Identifying the fashion art market	1	1
FID-04	Identifying the tools, materials and techniques required for fashion illustrating	2	4
FID-05	Identifying reproduction methods for reproducing high quality fashion illustration	2	4
FID-06	Drawing illustrations of female fashions	2	6
FID-07	Drawing illustrations of male fashions	2	6
FID-08	Drawing the merchandise illustrations	2	8
FID-09	Drawing furniture illustrations	2	8
FID-10	Using color in interior design illustrations	2	8
FID-11	Drawing display illustrations	2	6
FID-12	Drawing layouts for fashion illustrations	2	8
FID-13	Drawing with high fashion lettering and typography	2	4
FID-14	Drawing window display illustrations	2	8
FID-15	Drawing advertising campaign illustrations for a specialty shop	2	8
FID-16	Drawing advertising campaign illustrations for a department store	2	8
		30	90

Total Quarter III Class and Lab Hours 30 90
Total Quarter III Instructional Hours 120

Quarter IV

Task	Title	Class Hours	Lab Hours
	DUTY VII: CARTOONING		
CDR-01	Identifying careers in cartooning	2	1
CDR-02	Identifying humor and satire in cartoons	2	1
CDR-03	Identifying cartoon markets	2	2
CDR-04	Identifying the tools, materials and techniques required for professional cartooning	3	3
CDR-05	Identifying reproduction methods for cartoons	2	2
CDR-06	Drawing figures for cartoons	3	3
CDR-07	Drawing caricatures and cartoon characters	3	3
CDR-08	Drawing cartoon animals	3	3
CDR-09	Drawing comic pictures with perspective, background and detail	3	3
CDR-10	Drawing cartoon lettering	3	3
CDR-11	Drawing gag cartoons	4	6
CDR-12	Drawing editorial cartoons	4	6
CDR-13	Drawing sport cartoons	4	6
CDR-14	Drawing humorous greeting cards	4	6
CDR-15	Drawing panel cartoons	4	6
CDR-16	Drawing humorous comic strips	4	6
CDR-17	Drawing adventure comic strips	4	6
		54	66
	Total Quarter IV Class and Lab Hours	54	66
	Total Quarter IV Instructional Hours	120	

Quarter V

Task	Title	Class Hours	Lab Hours
	DUTY VII: CARTOONING		
CDR-18	Drawing comic book pages	4	6
CDR-19	Producing an animation sequence	4	6
CDR-20	Producing cartoon layouts for advertising	4	6
		12	18
	DUTY VIII: SILKSCREENING		
SSR-01	Identifying printing done by silk screen process	2	2
SSR-02	Identifying and using equipment and inks for hand method screen printing	2	2
SSR-03	Identifying and using types of drying equipment and drying racks used in the hand-screen-printing process	2	2
SSR-04	Building a silk screen frame	4	4
SSR-05	Stretching and cleaning silk	2	4
SSR-06	Preparing and adhering a hand cut screen stencil	2	2
SSR-07	Selecting a job and making a film positive	4	4
SSR-08	Making a photographic screen	3	3
SSR-09	Running a one-color photographic screen	3	3
SSR-10	Running a one-color poster	3	3
SSR-11	Screening on three-dimensional objects	3	3
		42	50

Silkscreening Projects 28
Total Quarter V Class and Lab Hours 42 50
Total Quarter V Instructional Hours 120

Quarter VI

Task	Title	Class Hours	Lab Hours
	DUTY XI: REPRODUCTION OF COMMERCIAL ART		
RCA-01	Identifying paste-up methods	1	1
RCA-02	Identifying printing process	1	1
RCA-03	Identifying type style and image preparation	1	2
RCA-04	Identifying elements of mechanicals	1	2
RCA-05	Analyzing line drawing and continuous tone illustrations	2	3
RCA-06	Identifying layout functions	1	4
RCA-07	Marking the layout	4	4
RCA-08	Using proportional scaling	2	2
RCA-09	Developing mechanicals	2	2
RCA-10	Using variations of layouts and mechanicals	1	2
RCA-11	Constructing a six page folder layout	2	4
RCA-12	Stripping an illustration board	1	1
		19	28

Reproduction Projects		53	
Portfolio Construction (Student/ Instructor Defined Tasks)		20	
Total for Projects and Portfolio		73	
Total Quarter VI Class and Lab Hours	19		28
Total Quarter VI Instructional Hours		120	

COMMERCIAL ART SUGGESTED COURSE OUTLINE

Semester I

Task	Title	Class Hours	Lab Hours
	Duty I: IDENTIFYING OCCUPATIONS IN COMMERCIAL ART		
OCA-01	Identifying program objectives	1	2
OCA-02	Identifying program operational procedures	1	1
OCA-03	Identifying careers in commercial art	2	2
OCA-04	Identifying the historical development of commercial art	2	1
OCA-05	Identifying the major divisions of the commercial art field	1	1
OCA-06	Identifying the editorial division opportunities for commercial artists	2	2
OCA-07	Identifying the graphic arts division opportunities for commercial artists	2	1
OCA-08	Identifying the advertising art division opportunities for commercial artists	2	1
OCA-09	Identifying the functions of an art studio	1	1
OCA-10	Identifying the functions of a freelance artist	½	1
OCA-11	Researching descriptions of commercial art occupations	2	1
OCA-12	Identifying health hazards	1	1
		17½	15
	DUTY II: SUBJECT RESEARCH AND BUSINESS PROCEDURES		
RBP-01	Identifying research materials and techniques	1	1
RBP-02	Identifying procedures for recording observations	1	2
RBP-03	Doing on-the-spot sketching	1	4
RBP-04	Establishing a research file	1	6
RBP-05	Identifying file administrative procedures	1	2
RBP-06	Identifying business procedures for commercial art	½	½
RBP-07	Identifying scheduling procedures	2	0
RBP-08	Identifying the elements of professional performance	1	0
		8½	15½

Task	Title	Class Hours	Lab Hours
	DUTY III: MEDIUM, METHOD AND TECHNIQUE		
MMT-01	Identifying vocabulary of the commercial art field	1	1
MMT-02	Identifying tools and materials	1	2
MMT-03	Identifying and using various types of pencils	1	2
MMT-04	Identifying and applying opaque	1	2
MMT-05	Identifying and applying transparent watercolor	1	3
MMT-06	Identifying inking techniques	½	2½
MMT-07	Identifying inking equipment materials	½	2
MMT-08	Using transfer sheets	1	2
MMT-09	Inking with French curve and ruling pen	½	1½
MMT-10	Inking borders and broad areas	½	1½
MMT-11	Identifying and setting up airbrush equipment	2	0
MMT-12	Maintaining airbrush equipment	0	3
MMT-13	Identifying airbrush techniques	0	3
MMT-14	Retouching and constructing montage	½	2
MMT-15	Applying black and white with airbrush	0	1
MMT-16	Preparing an airbrush color palette	0	2
MMT-17	Applying reflective color with airbrush	1	4
MMT-18	Rendering and ghosting effects	1	6
MMT-19	Preparing presentation slides	1	0
MMT-20	Using the false-color process	4	0
MMT-21	Airbrushing animations	4	0
		18	42½
	DUTY IV: DRAWING		
DRW-01	Drawing the cube, cylinder, cone and sphere	1	3
DRW-02	Applying light and shading	2	4
DRW-03	Drawing cubic objects	1	3
DRW-04	Drawing cylindrical objects	2	4
DRW-05	Drawing spherical objects	1	2
DRW-06	Drawing conical objects	1	2
DRW-07	Drawing combined objects	2	4
DRW-08	Drawing with horizontal plane perspective reference	1	4
DRW-09	Drawing with eye-level perspective reference point	1	4
DRW-10	Rendering a color scene in black and white	1	4
		13	34

Task	Title	Class Hours	Lab Hours
	DUTY V: LETTERING		
LTR-01	Identifying alphabets	1	2
LTR-02	Identifying proportions of letters	1	1
LTR-03	Spacing letters	1	3
LTR-04	Sketching letters with pencil	1	3
		4	9
	Total Semester I Class and Lab Hours	61	119
	Total Semester I Instructional Hours	180	

SEMESTER II

Task	Title	Class Hours	Lab Hours
	DUTY V: LETTERING		
LTR-05	Aligning letters for proper balance	1	2
LTR-06	Transferring lettering	1	3
LTR-07	Inking letters	1	5
LTR-08	Inking and whiting (final stage)	0	2
LTR-09	Lettering using the "old style"	1	6
LTR-10	Lettering using "modern style"	1	6
LTR-11	Lettering using "sans-serif style"	1	6
LTR-12	Lettering using "italic style"	1	5
LTR-13	Lettering with brush	1	3
LTR-14	Lettering with formal script	1	6
LTR-15	Indicating typography on comprehensives	1	2
LTR-16	Lettering with comprehensive style	1	3
		11	49
	DUTY VI: FASHION AND INTERIOR DESIGN		
FID-01	Identifying careers in illustration of fashion and interior design	1	1
FID-02	Identifying historic trends of the costume	2	2
FID-03	Identifying the fashion art market	1	1
FID-04	Identifying the tools, materials and techniques required for fashion illustrating	2	4
FID-05	Identifying reproduction methods for reproducing high quality fashion illustration	2	4
FID-06	Drawing illustrations of female fashions	2	6
FID-07	Drawing illustrations of male fashions	2	6
FID-08	Drawing merchandise illustrations	2	8
FID-09	Drawing furniture illustrations	2	8
FID-10	Using color in interior design illustrations	2	8
FID-11	Drawing display illustrations	2	6
FID-12	Drawing layouts for fashion illustrations	2	8
FID-13	Drawing with high fashion lettering and typography	2	4
FID-14	Drawing window display illustrations	2	8
FID-15	Drawing advertising campaign illustrations for a specialty shop	2	8
FID-16	Drawing advertising campaign illustrations for a department store	2	8
		30	90

Total Semester II Class and Lab Hours	41		139
Total Semester II Instructional Hours		180	

SEMESTER III

Task	Title	Class Hours	Lab Hours
	DUTY VII: CARTOONING		
CDR-01	Identifying careers in cartooning	2	1
CDR-02	Identifying humor and satire in cartoons	2	1
CDR-03	Identifying cartoon markets	2	2
CDR-04	Identifying the tools, materials and techniques required for professional cartooning	3	3
CDR-05	Identifying reproduction methods for cartoons	2	2
CDR-06	Drawing figures for cartoons	3	3
CDR-07	Drawing caricatures and cartoon characters	3	3
CDR-08	Drawing cartoon animals	3	3
CDR-09	Drawing comic pictures with perspective, background and detail	3	3
CDR-10	Drawing cartoon lettering	3	3
CDR-11	Drawing gag cartoons	4	6
CDR-12	Drawing editorial cartoons	4	6
CDR-13	Drawing sport cartoons	4	6
CDR-14	Drawing humorour greeting cards	4	6
CDR-15	Drawing panel cartoons	4	6
CDR-16	Drawing humorous comic strips	4	6
CDR-17	Drawing adventure comic strips	4	6
CDR-18	Drawing comic book pages	4	6
CDR-19	Producing an animation sequence	4	6
CDR-20	Producing cartoon layouts for advertising	4	6
		66	84
	DUTY VIII: SILKSCREENING		
SSR-01	Identifying printing done by silk screen process	2	2
SSR-02	Identifying and using equipment and inks for hand method screen printing	2	2
SSR-03	Identifying and using types of drying equipment and drying racks used in the hand-screen-printing process	2	2
SSR-04	Building a silk screen frame	4	4
SSR-05	Stretching and cleaning silk	2	4
SSR-06	Preparing and adhering a hand cut screen stencil	2	12
		14	16

Total Semester III Class and Lab Hours 80 100
Total Semester III Instructional Hours 180

SEMESTER IV

Task	Title	Class Hours		Lab Hours
	DUTY VIII: SILKSCREENING			
SSR-07	Selecting a job and making a film positive	4		4
SSR-08	Making a photographic screen	3		3
SSR-09	Running a one-color photographic screen	3		3
SSR-10	Running a one-color poster	3		3
SSR-11	Screening on three-dimensional objects	3		3
SSR-12		16		16
	DUTY IX: REPRODUCTION OF COMMERCIAL ART			
RCA-01	Identifying paste-up methods	1		1
RCA-02	Identifying printing processes	1		1
RCA-03	Identifying type style and image preparation	1		2
RCA-04	Identifying elements of mechanicals	1		2
RCA-05	Analyzing line drawing and continuous tone illustrations	2		3
RCA-06	Identifying layout functions	1		4
RCA-07	Marking the layout	4		4
RCA-08	Using proportional scaling	2		2
RCA-09	Developing mechanicals	2		2
RCA-10	Using variations of layouts and mechanicals	1		2
RCA-11	Constructing a six page folder layout	2		4
RCA-12	Stripping an illustration board	1		1
		19		28
	Silkscreen Projects		28	
	Reproduction Projects		53	
	Portfolio Construction		20	
	Total Projects and Portfolio		101	
	Total Semester IV Class and Lab Hours	35		44
	Total Semester IV Instructional Hours		180	

SECTION V

RECORDS

SECTION V

Section V. Content List

Individualized Competency Record
Group Progress Chart

Section V presents suggested ways of recording and documenting the progress of students through the curriculum. The recommended procedures include options for both individual and group records. The very important function of communicating the student's qualifications to potential employers is handled clearly and efficiently by the use of the Certificate of Competency, which is also described in this section.

RECORDS MANAGEMENT

This guide provides a series of easy to use documents that will aid the instructor in recordkeeping and that will be beneficial to the student in entering the work force.

In addition to providing the instructor with an "at a glance" assessment of individual and/or group progress, a Certificate of Competency, which can be used by students seeking employment, is included.

The group progress chart reflects individual task completion of all students. Due to confidentiality of records, grades must not be recorded on the chart. A notation indicating task completion (i.e., x or check) should be used.

INSTRUCTIONS

Instructions

Competency Checklist

1) Enter the student's name.
2) Enter the date and instructor's initials as each unit of instruction is completed.

The Competency Checklist automatically indicates when all the requirements for each DOT exit point or job title have been completed by the student. At each point on the certificate where an asterisk appears, the student is eligible to receive a Certificate of Competency.

Certificate of Competency

A Certificate of Competency is to be issued for each job title for which a student is qualified.

1) Enter the student's name.
2) Enter the school's name
3) Sign and date the form.

A Certificate of Competency may be issued at the time a student qualifies for it, or all certificates for which a student qualifies may be issued to the student when he/she completes or leaves the program.

Group Progress Chart

1) Enter all program tasks across top of matrix.
2) Enter the students' names down the left hand side of matrix.
3) As each student completes a task, a notation should be made in the square which corresponds with the task and the student's name.

COMPETENCY CHECKLIST

PROGRAM: COMMERCIAL ART

STUDENT NAME:________________________________

EXIT POINTS

TASK NO.	UNIT COMPETENCIES	DATE	IN'T.	DOT NO. 017.281-034 JOB TITLE Technical Illustrator	141.061-010 Cartoonist	141.061-014 Fashion Artist	141.061-022 Illustrator	141.081-014 Commercial Designer	970.281-010 Air Brush Artist	970.281-022 Hand Sign Writer	970.661-014 Letterer
	Identifying Occupations in Commercial Art										
OCA-01	Identifying program objectives			X	X	X	X	X	X	X	X
OCA-02	Identifying program operational procedures			X	X	X	X	X	X	X	X
OCA-03	Identifying careers in commercial art			X	X	X	X	X	X	X	X
OCA-04	Identifying the historical development of commercial art			X	X	X	X	X	X	X	X
OCA-05	Identifying the major divisions of the commercial art field			X	X	X	X	X	X	X	X
OCA-06	Identifying the editorial division opportunities for commercial artists			X	X	X	X	X	X	X	X
OCA-07	Identifying the graphic arts division opportunities for commercial artists			X	X	X	X	X	X	X	X
OCA-08	Identifying the advertising art division opportunities for commercial artists			X	X	X	X	X	X	X	X
OCA-09	Identifying the functions of an art studio			X	X	X	X	X	X	X	X
OCA-10	Identifying the function of a free-lance artist			X	X	X	X	X	X	X	X
OCA-11	Researching descriptions of commercial art occupations			X	X	X	X	X	X	X	X
OCA-12	Identifying health hazards			X	X	X	X	X	X	X	X
	Subject Research and Business Procedures										
RBP-01	Identifying research materials and techniques			X	X	X	X	X	X	X	X
RBP-02	Identifying procedures for recording observations			X	X	X	X	X	X	X	X
RBP-03	Doing on-the-spot sketching			X	X	X	X	X	X	X	X
RBP-04	Establishing a research file			X	X	X	X	X	X	X	X
RBP-05	Identifying file administrative procedures			X	X	X	X	X	X	X	X
RBP-06	Identifying business procedures for commercial art			X	X	X	X	X	X	X	X
RBP-07	Identifying scheduling procedures			X	X	X	X	X	X	X	X
RBP-08	Identifying the elements of professional performance			X	X	X	X	X	X	X	X
	Medium, Method and Technique										
MMT-01	Identifying vocabulary of the commercial art field			X	X	X	X	X	X	X	X
MMT-02	Identifying tools and materials			X	X	X	X	X	X	X	X
MMT-03	Identifying and using various types of pencils			X	X	X	X	X	X	X	X
MMT-04	Identifying and applying opaque watercolor			X	X	X	X	X	X	X	X
MMT-05	Identifying and applying transparent watercolor			X	X	X	X	X	X	X	X
MMT-06	Identifying inking techniques			X	X	X	X	X	X	X	X
MMT-07	Identifying inking equipment materials			X	X	X	X	X	X	X	X
MMT-08	Using transfer sheets			X	X	X	X	X	X	X	X
MMT-09	Inking with French curve and ruling pen			X	X	X	X	X	X	X	X
MMT-10	Inking borders and broad areas			X	X	X	X	X	X	X	X
MMT-11	Identifying and setting up airbrush equipment			X		X	X	X	X		
MMT-12	Maintaining airbrush equipment					X	X	X	X		
MMT-13	Identifying airbrush techniques			X		X	X	X	X		
MMT-14	Retouching and constructing montage										
MMT-15	Applying black and white with airbrush			X		X	X	X	X		
MMT-16	Preparing an airbrush color palette			X		X	X	X	X		
MMT-17	Applying reflective color with airbrush			X		X	X	X	X		
MMT-18	Rendering and ghosting effects			X		X	X	X	X		
MMT-19	Preparing presentation slides			X		X	X	X	X		
MMT-20	Using the false-color process			X		X	X	X	X		
MMT-21	Airbrushing animations			X		X	X	X	*X		
	Drawing										
DRW-01	Drawing the cube, cylinder, cone and sphere			X	X	X	X	X			
DRW-02	Applying light and shading			X	X	X	X	X			
DRW-03	Drawing cubic objects			X	X	X	X	X			
DRW-04	Drawing cylindrical objects			X	X	X	X	X			

COMPETENCY CHECKLIST

PROGRAM: COMMERCIAL ART

STUDENT NAME: ______________________________

EXIT POINTS

TASK NO.	UNIT COMPETENCIES	DATE	IN'T.	DOT NO. 017.281-034 JOB TITLE Technical Illustrator	141.061-010 Cartoonist	141.061-014 Fashion Artist	141.061-022 Illustrator	141.081-014 Commercial Designer	970.281-010 Air Brush Artist	970.281-022 Hand Sign Writer	970.661-014 Letterer
DRW-05	Drawing spherical objects			X	X	X	X	X			
DRW-06	Drawing conical objects			X	X	X	X	X			
DRW-07	Drawing combined objects			X	X	X	X	X			
DRW-08	Drawing with horizontal plane perspective reference			X	X	X	X	X			
DRW-09	Drawing with eye-level perspective reference point			X	X	X	X	X			
DRW-10	Rendering a color scene in black and white			X	X	X	X	X			
	Lettering										
LTR-01	Identifying alphabets			X	X	X	X	X		X	X
LTR-02	Identifying proportions of letters			X	X	X	X	X		X	X
LTR-03	Spacing letters			X	X	X	X	X		X	X
LTR-04	Sketching letters with pencil			X	X	X	X	X		X	X
LTR-05	Aligning letters for proper balance			X	X	X	X	X		X	X
LTR-06	Transferring letterings			X	X	X	X	X		X	X
LTR-07	Inking letters			X	X	X	X	X		X	X
LTR-08	Inking and whiting (final stages)			X	X	X	X	X		X	X
LTR-09	Lettering using the "old style"			X	X	X	X	X		X	X
LTR-10	Lettering using the "modern style"			X	X	X	X	X		X	X
LTR-11	Lettering using the "sans-serif style"			X	X	X	X	X		X	X
LTR-12	Lettering using the "italic style"			X	X	X	X	X		X	X
LTR-13	Lettering with brush			X	X	X	X	X		X	X
LTR-14	Lettering with formal script			X	X	X	X	X		X	X
LTR-15	Indicating typography on comprehensives			X	X	X	X	X		X	X
LTR-16	Lettering with comprehensive style			X	X	X	X	X		*X	*X
	Fashion and Interior Design										
FID-01	Identifying careers in illustration of fashion and interior design					X	X	X			
FID-02	Identifying historic trends of the costume					X	X	X			
FID-03	Identifying the fashion art market					X	X	X			
FID-04	Identifying the tools, materials and techniques required for fashion illustrating					X	X	X			
FID-05	Identifying reproduction methods for reproducing high quality fashion illustration					X	X	X			
FID-06	Drawing illustrations of female fashions					X	X	X			
FID-07	Drawing illustrations of male fashions					X	X	X			
FID-08	Drawing the merchandise illustrations					X	X	X			
FID-09	Drawing furniture illustrations					X	X	X			
FID-10	Using color in interior design illustrations					X	X	X			
FID-11	Drawing display illustrations					X	X	X			
FID-12	Drawing layouts for fashion illustrations					X	X	X			
FID-13	Drawing with high fashion lettering					X	X	X			
FID-14	Drawing window display illustrations					X	X	X			
FID-15	Drawing advertising campaign illustrations for a speciality shop					X	X	X			
FID-16	Drawing advertising campaign illustrations for a department store					X	X	X			
	Cartooning										
CDR-01	Identifying careers in cartooning			X	X						
CDR-02	Identifying humor and satire in cartooning			X	X						
CDR-03	Identifying cartoon markets			X	X						
CDR-04	Identifying the tools, materials and techniques required for professional cartooning			X	X						
CDR-05	Identifying reproduction methods for cartoons			X	X						
CDR-06	Drawing figures for cartoons			X	X						

COMPETENCY CHECKLIST

PROGRAM: COMMERCIAL ART

STUDENT NAME:____

EXIT POINTS

TASK NO.	UNIT COMPETENCIES	DATE	IN'T.	DOT NO. 017.281-034	141.061-010	141.061-014	141.061-022	141.081-014	970.281-010	970.281-022	970.661-014
				JOB TITLE Technical Illustrator	Cartoonist	Fashion Artist	Illustrator	Commercial Designer	Air Brush Artist	Hand Sign Writer	Letterer
CDR-07	Drawing caricatures and cartoon characters			X	X						
CDR-08	Drawing cartoon animals			X	X						
CDR-09	Drawing comic pictures with perspective, background and detail			X	X						
CDR-10	Drawing cartoon lettering			X	X						
CDR-11	Drawing gag cartoons			X	X						
CDR-12	Drawing editorial cartoons			X	X						
CDR-13	Drawing sport cartoons			X	X						
CDR-14	Drawing humorous greeting cards			X	X						
CDR-15	Drawing panel cartoons			X	X						
CDR-16	Drawing humorous comic strips			X	X						
CDR-17	Drawing adventure comic strips			X	X						
CDR-18	Drawing comic book pages			X	X						
CDR-19	Producing an animation sequence			X	X						
CRD-20	Producing cartoon layouts for advertising			X	*X						
	Silk Screening										
SSR-01	Identifying printing done by silk screen process			X		X	X	X			
SSR-02	Identifying and using equipment and inks for hand method screen printing			X		X	X	X			
SSR-03	Identifying and using types of drying equipment and drying racks used in the hand-screen-printing process			X		X	X	X			
SSR-04	Building a silk screen frame			X		X	X	X			
SSR-05	Stretching and cleaning silk			X		X	X	X			
SSR-06	Preparing and adhering a hand cut screen stencil			X		X	X	X			
SSR-07	Selecting a job and making a film positive			X		X	X	X			
SSR-08	Making a photographic screen			X		X	X	X			
SSR-09	Running a one-color photographic screen			X		X	X	X			
SSR-10	Running a one-color poster			X		X	X	X			
SSR-11	Screening on three-dimensional objects			X		*X	X	*X			
	Reproducing Commercial Art										
RCA-01	Identifying paste-up methods			X			X				
RCA-02	Identifying printing processes			X			X				
RCA-03	Identifying type style and image preparation			X			X				
RCA-04	Identifying elements of mechanicals			X			X				
RCA-05	Analyzing line drawing and continuous tone illustrations			X			X				
RCA-06	Identifying layout functions			X			X				
RCA-07	Marking the layout			X			X				
RCA-08	Using proportional scaling			X			X				
RCA-09	Developing mechanicals			X			X				
RCA-10	Using variations of layouts and mechanicals			X			X				
RCA-11	Constructing a six page folder layout			X			X				
RCA-12	Stripping an illustration board			*X			*X				

This is to certify that the above named student has demonstrated proficiency in the performance of the competencies and/or tasks indicated above. These competencies and/or tasks have been determined to be the skills and knowledge that are necessary for entry level employment into the job classifications indicated.

Date____________________ Instructor____________________

School____________________

Instructor____________________

Instructor____________________

Instructor____________________

Instructor____________________

*Certificate of Competency can be issued

V-11

CERTIFICATE OF COMPETENCY

This is to Certify that

of

has successfully mastered the competencies required to perform the job of

HAND SIGN WRITER

The student named on this certificate has demonstrated mastery of the following unit level competencies required to perform the job of Hand Sign Writer.

HAND SIGN WRITER
(D.O.T. Code 970.281-022)

Identifying Occupations in Commercial Art

- Identifying program objectives
- Identifying program operational procedures
- Identifying careers in commercial art
- Identifying the historical development of commercial art
- Identifying the major divisions of the commercial art field
- Identifying the editorial division opportunities for commercial artists
- Identifying the graphic arts division opportunities for commercial artists
- Identifying the advertising art division opportunities for commercial artist
- Identifying the functions of an art studio
- Identifying the function of a free-lance artist
- Researching descriptions of commercial art occupations
- Identifying health hazards

Subject Research and Business Procedures

- Identifying research materials and techniques
- Identifying procedures for recording observations
- Doing on-the-spot sketching
- Establishing a research file
- Identifying file administrative procedures
- Identifying business procedures for commercial art
- Identifying scheduling procedures
- Identifying the elements of professional performance

Medium, Method and Technique

- Identifying vocabulary of the commercial art field
- Identifying tools and materials
- Identifying and using various types of pencils
- Identifying and applying opaque watercolor
- Identifying and applying transparent watercolor
- Identifying inking techniques
- Identifying inking equipment materials
- Using transfer sheets
- Inking with French curve and ruling pen
- Inking borders and broad areas

Lettering

- Identifying alphabets
- Identifying proportions of letters
- Spacing letters
- Sketching letters with pencil
- Aligning letters for proper balance
- Transferring lettering
- Inking letters
- Inking and whiting (final stages)
- Lettering using the "old style"
- Lettering using the "modern style"
- Lettering using the "sans-serif style"
- Lettering using the "italic style"
- Lettering with brushes
- Lettering with formal script
- Indicating typography on comprehensives
- Lettering with comprehensive style

CERTIFICATE OF COMPETENCY

This is to Certify that

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of

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has successfully mastered the competencies required to perform the job of

TECHNICAL ILLUSTRATOR

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V-13

The student named on this certificate has demonstrated mastery of the following unit level competencies required to perform the job of Technical Illustrator.

TECHNICAL ILLUSTRATOR
(D.O.T. Code 017.281-034)

Identifying Occupations in Commercial Art
- Identifying program objectives
- Identifying program operational procedures
- Identifying careers in commercial art
- Identifying the historical development of commercial art
- Identifying the major divisions of the commercial art field
- Identifying the editorial division opportunities for commercial artists
- Identifying the graphic arts division opportunities for commercial artists
- Identifying the advertising art division opportunities for commercial artist
- Identifying the functions of an art studio
- Identifying the function of a free-lance artist
- Researching descriptions of commercial art occupations
- Identifying health hazards

Subject Research and Business Procedures
- Identifying research materials and techniques
- Identifying procedures for recording observations
- Doing on-the-spot sketching
- Establishing a research file
- Identifying file administrative procedures
- Identifying business procedures for commercial art
- Identifying scheduling procedures
- Identifying the elements of professional performance

Medium, Method and Technique
- Identifying vocabulary of the commercial art field
- Identifying tools and materials
- Identifying and using various types of pencils
- Identifying and applying opaque watercolor
- Identifying and applying transparent watercolor

Lettering
- Identifying alphabets
- Identifying proportions of letters
- Spacing letters
- Sketching letters with pencil
- Aligning letters for proper balance
- Transferring letters
- Inking letters
- Inking and whiting (final stages)
- Lettering using the "old style"
- Lettering using the "modern style"
- Lettering using the "sans-serif style"
- Lettering using the "italic style"
- Lettering with brushes
- Lettering with formal script
- Indicating typography on comprehensives
- Lettering with comprehensive style

Cartooning
- Identifying careers in cartooning
- Identifying humor and satire in cartooning
- Identifying cartoon markets
- Identifying the tools, materials and techniques required for professional cartooning
- Identifying reproduction methods for cartoons
- Drawing figures for cartoons
- Drawing caricatures and cartoon characters
- Drawing cartoon animals
- Drawing comic pictures with perspective, background and detail
- Drawing cartoon lettering
- Drawing gag cartoons
- Drawing editorial cartoons
- Drawing sport cartoons
- Drawing humorous greeting cards
- Drawing panel cartoons
- Drawing humorous comic strips
- Drawing adventure comic strips
- Drawing comic book pages
- Producing an animation sequence
- Producing cartoon layouts for advertising

Silk Screening
- Identifying printing done by silk screen process

Identifying inking techniques
Identifying inking equipment materials
Using transfer sheets
Inking with French curve and ruling pen
Inking borders and broad areas
Identifying and setting up airbrush equipment
Identifying airbrush techniques
Retouching and constructing montage
Applying black and white with airbrush
Preparing an airbrush color palette
Applying reflective color with airbrush
Rendering and ghosting effects
Preparing presentation slides
Using the false-color process
Airbrushing animations

Drawing

Drawing the cube, cylinder, cone and sphere
Applying light and shading
Drawing cubic objects
Drawing cylindrical objects
Drawing spherical objects
Drawing conical objects
Drawing combined objects
Drawing with horizontal plane perspective reference
Drawing with eye-level perspective reference point
Rendering a color scene in black and white

Identifying and using equipment and inks for hand method screen printing
Identifying and using types of drying equipment and drying racks used in the hand-screen-printing process
Building a silk screen frame
Stretching and cleaning silk
Preparing and adhering hand cut screen stencil
Selecting a job and making a film positive
Making a photographic screen
Running a one-color photographic screen
Running a one-color poster
Screening on three-dimensional objects

Reproducing Commercial Art

Identifying paste-up methods
Identifying printing processes
Identifying type style and image preparation
Identifying elements of mechanicals
Analyzing line drawing and continuous tone illustrations
Identifying layout functions
Marking the layout
Using proportional scaling
Developing mechanicals
Using variations of layouts and mechanicals
Constructing a six page folder layout
Stripping an illustration board

CERTIFICATE OF COMPETENCY

This is to Certify that

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of

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has successfully mastered the competencies required to perform the job of

CARTOONIST

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The student named on this certificate has demonstrated mastery of the following unit level competencies required to perform the job of Cartoonist.

CARTOONIST

(D.O.T. Code 141.061-010)

Identifying Occupations in Commercial Art

Identifying program objectives
Identifying program operational procedures
Identifying careers in commercial art
Identifying the historical development of commercial art
Identifying the major divisions of the commercial art field
Identifying the editorial division opportunities for commercial artists
Identifying the graphic arts division opportunities for commercial artists
Identifying the advertising art division opportunities for commercial artist
Identifying the functions of an art studio
Identifying the function of a free-lance artist
Researching descriptions of commercial art occupations
Identifying health hazards

Subject Research and Business Procedures

Identifying research materials and techniques
Identifying procedures for recording observations
Doing on-the-spot sketching
Establishing a research file
Identifying file administrative procedures
Identifying business procedures for commercial art
Identifying scheduling procedures
Identifying the elements of professional performance

Medium, Method and Technique

Identifying vocabulary of the commercial art field
Identifying tools and materials
Identifying and using various types of pencils
Identifying and applying opaque watercolor
Identifying and applying transparent watercolor
Identifying inking techniques
Identifying inking equipment materials
Using transfer sheets
Inking with French curve and ruling pen
Inking borders and broad areas

Drawing

Drawing the cube, cylinder, cone and sphere
Applying light and shading
Drawing cubic objects
Drawing cylindrical objects
Drawing spherical objects
Drawing conical objects
Drawing combined objects
Drawing with horizontal plane perspective reference
Drawing with eye-level perspective reference point
Rendering a color scene in black and white

Lettering

Identifying alphabets
Identifying proportions of letters
Spacing letters
Sketching letters with pencil
Aligning letters for proper balance
Transferring letters
Inking letters
Inking and whiting (final stages)
Lettering using the "old style"
Lettering using the "modern style"
Lettering using the "sans-serif style"
Lettering using the "italic style"
Lettering with brushes
Lettering with formal script
Indicating typography on comprehensives
Lettering with comprehensive style

Cartooning

Identifying careers in cartooning
Identifying humor and satire in cartooning
Identifying cartoon markets
Identifying the tools, materials and techniques required for professional cartooning
Identifying reproduction methods for cartoons
Drawing figures for cartoons
Drawing caricatures and cartoon characters
Drawing cartoon animals
Drawing comic pictures with perspective, background and detail
Drawing cartoon lettering
Drawing gag cartoons
Drawing editorial cartoons
Drawing sport cartoons
Drawing humorous greeting cards
Drawing panel cartoons
Drawing humorous comic strips
Drawing adventure comic strips
Drawing comic book pages
Producing an animation sequence
Producing cartoon layouts for advertising

CERTIFICATE OF COMPETENCY

This is to Certify that

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of

____

has successfully mastered the competencies required to perform the job of

FASHION ARTIST

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V-19

The student named on this certificate has demonstrated mastery of the following unit level competencies required to perform the job of Fashion Artist.

FASHION ARTIST
(D.O.T. Code 141.061-014)

Identifying Occupations in Commercial Art

- Identifying program objectives
- Identifying program operational procedures
- Identifying careers in commercial art
- Identifying the historical development of commercial art
- Identifying the major divisions of the commercial art field
- Identifying the editorial division opportunities for commercial artists
- Identifying the graphic arts division opportunities for commercial artists
- Identifying the advertising art division opportunities for commercial artist
- Identifying the functions of an art studio
- Identifying the function of a free-lance artist
- Researching descriptions of commercial art occupations
- Identifying health hazards

Subject Research and Business Procedures

- Identifying research materials and techniques
- Identifying procedures for recording observations
- Doing on-the-spot sketching
- Establishing a research file
- Identifying file administrative procedures
- Identifying business procedures for commercial art
- Identifying scheduling procedures
- Identifying the elements of professional performance

Medium, Method and Technique

- Identifying vocabulary of the commercial art field
- Identifying tools and materials
- Identifying and using various types of pencils
- Identifying and applying opaque watercolor
- Identifying and applying transparent watercolor
- Identifying inking techniques
- Identifying inking equipment materials
- Using transfer sheets
- Inking with French curve and ruling pen
- Inking borders and broad areas
- Identifying and setting up airbrush equipment
- Identifying airbrush techniques
- Retouching and constructing montage
- Applying black and white with airbrush
- Preparing an airbrush color palette
- Applying reflective color with airbrush
- Rendering and ghosting effects
- Preparing presentation slides
- Using the false-color process
- Airbrushing animations

Drawing

- Drawing the cube, cylinder, cone and sphere
- Applying light and shading
- Drawing cubic objects
- Drawing cylindrical objects
- Drawing spherical objects
- Drawing conical objects
- Drawing combined objects
- Drawing with horizontal plane perspective reference
- Drawing with eye-level perspective reference point
- Rendering a color scene in black and white

Lettering

- Identifying alphabets
- Identifying proportions of letters
- Spacing letters
- Sketching letters with pencil
- Aligning letters for proper balance
- Transferring letters
- Inking letters
- Inking and whiting (final stages)
- Lettering using the "old style"
- Lettering using the "modern style"
- Lettering using the "sans-serif style"
- Lettering using the "italic style"
- Lettering with brushes
- Lettering with formal script
- Indicating typography on comprehensives
- Lettering with comprehensive style

Fashion and Interior Design

- Identifying careers in illustration of fashion and interior design
- Identifying historic trends of the costume
- Identifying the fashion art market
- Identifying the tools, materials and techniques required for fashion illustrating
- Identifying reproduction methods for reproducing high quality fashion illustration
- Drawing illustrations of female fashions
- Drawing illustrations of male fashions
- Drawing the merchandise illustrations
- Drawing furniture illustrations
- Using color in interior design illustrations
- Drawing display illustrations
- Drawing layouts for fashion illustration
- Drawing with high fashion lettering
- Drawing window display illustrations
- Drawing advertising campaign illustrations for a specialty shop
- Drawing advertising campaign illustrations for a department store

Silk Screening

- Identifying printing done by silk screen process
- Identifying and using equipment and inks for hand method screen printing
- Identifying and using types of drying equipment and drying racks used in the hand-screen-printing process
- Building a silk screen frame
- Stretching and cleaning silk
- Preparing and adhering a hand cut screen stencil
- Selecting a job and making a film positive
- Making a photographic screen
- Running a one-color photographic screen
- Running a one-color poster
- Screening on three-dimensional objects

CERTIFICATE OF COMPETENCY

This is to Certify that

of

has successfully mastered the competencies required to perform the job of

ILLUSTRATOR

The student named on this certificate has demonstrated mastery of the following unit level competencies required to perform the job of Illustrator.

ILLUSTRATOR
(D.O.T. Code 141.061-022)

Identifying Occupations in Commercial Art
- Identifying program objectives
- Identifying program operational procedures
- Identifying careers in commercial art
- Identifying the historical development of commercial art
- Identifying the major divisions of the commercial art field
- Identifying the editorial division opportunities for commercial artists
- Identifying the graphic arts division opportunities for commercial artists
- Identifying the advertising art division opportunities for commercial artist
- Identifying the functions of an art studio
- Identifying the function of a free-lance artist
- Researching descriptions of commercial art occupations
- Identifying health hazards

Subject Research and Business Procedures
- Identifying research materials and techniques
- Identifying procedures for recording observations
- Doing on-the-spot sketching
- Establishing a research file
- Identifying file administrative procedures
- Identifying business procedures for commercial art
- Identifying scheduling procedures
- Identifying the elements of professional performance

Medium, Method and Technique
- Identifying vocabulary of the commercial art field
- Identifying tools and materials
- Identifying and using various types of pencils
- Identifying and applying opaque watercolor
- Identifying and applying transparent watercolor
- Identifying inking techniques
- Identifying inking equipment materials
- Using transfer sheets
- Inking with French curve and ruling pen
- Inking borders and broad areas
- Identifying and setting up airbrush equipment
- Identifying airbrush techniques
- Retouching and constructing montage
- Applying black and white with airbrush
- Preparing an airbrush color palette
- Applying reflective color with airbrush
- Rendering and ghosting effects
- Preparing presentation slides
- Using the false-color process
- Airbrushing animations

Drawing
- Drawing the cube, cylinder, cone and sphere
- Applying light and shading
- Drawing cubic objects
- Drawing cylindrical objects
- Drawing spherical objects
- Drawing conical objects
- Drawing combined objects
- Drawing with horizontal plane perspective reference
- Drawing with eye-level perspective reference point
- Rendering a color scene in black and white

Lettering
- Identifying alphabets
- Identifying proportions of letters
- Spacing letters
- Sketching letters with pencil
- Aligning letters for proper balance
- Transferring lettering
- Inking letters
- Inking and whiting (final stages)
- Lettering using the "old style"
- Lettering using the "modern style"
- Lettering using the "sans-serif style"
- Lettering using "italic style"
- Lettering with brush
- Lettering with formal script
- Indicating typography on comprehensives
- Lettering with comprehensive style

Fashion and Interior Design
- Identifying careers in illustration of fashion and interior design
- Identifying historic trends of the costume
- Identifying the fashion art market
- Identifying the tools, materials and techniques required for fashion illustrating
- Identifying reproduction methods for reproducing high quality fashion illustration
- Drawing illustrations of female fashions
- Drawing illustrations of male fashions
- Drawing the merchandise illustrations
- Drawing furniture illustrations
- Using color in interior design illustrations
- Drawing display illustrations
- Drawing layouts for fashion illustrations
- Drawing with high fashion lettering
- Drawing window display illustrations
- Drawing advertising campaign illustrations for a speciality shop
- Drawing advertising campaign illustrations for a department store

Silk Screening
- Identifying printing done by silk screen process
- Identifying and using equipment and inks for hand method screen printing
- Identifying and using types of drying equipment and drying racks used in the hand-screen-printing process
- Building a silk screen frame
- Stretching and cleaning silk
- Preparing and adhering a hand cut screen stencil
- Selecting a job and making a film positive
- Making a photographic screen
- Running a one-color photographic screen
- Running a one-color poster
- Screening on three-dimensional objects

Reproducing Commercial Art
- Identifying paste-up methods
- Identifying printing processes
- Identifying type style and image preparation
- Identifying elements of mechanicals
- Analyzing line drawings and continuous tone illustrations
- Identifying layout functions
- Marking the layout
- Using proportional scaling
- Developing mechanicals
- Using variations of layouts and mechanicals
- Constructing a six page folder layout
- Stripping an illustration board

CERTIFICATE OF COMPETENCY

This is to Certify that

____

of

____

has successfully mastered the competencies required to perform the job of

COMMERCIAL DESIGNER

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The student named on this certificate has demonstrated mastery of the following unit level competencies required to perform the job of Commercial Designer.

COMMERCIAL DESIGNER
(D.O.T. Code 141.081-014)

Identifying Occupations in Commercial Art
- Identifying program objectives
- Identifying program operational procedures
- Identifying careers in commercial art
- Identifying the historical development of commercial art
- Identifying the major divisions of the commercial art field
- Identifying the editorial division opportunities for commercial artists
- Identifying the graphic arts division opportunities for commercial artists
- Identifying the advertising art division opportunities for commercial artist
- Identifying the functions of an art studio
- Identifying the function of a free-lance artist
- Researching descriptions of commercial art occupations
- Identifying health hazards

Subject Research and Business Procedures
- Identifying research materials and techniques
- Identifying procedures for recording observations
- Doing on-the-spot sketching
- Establishing a research file
- Identifying file administrative procedures
- Identifying business procedures for commercial art
- Identifying scheduling procedures
- Identifying the elements of professional performance

Medium, Method and Technique
- Identifying vocabulary of the commercial art field
- Identifying tools and materials
- Identifying and using various types of pencils
- Identifying and applying opaque watercolor
- Identifying and applying transparent watercolor
- Identifying inking techniques
- Identifying inking equipment materials
- Using transfer sheets
- Inking with French curve and ruling pen
- Inking borders and broad areas
- Identifying and setting up airbrush equipment
- Identifying airbrush techniques
- Retouching and constructing montage
- Applying black and white with airbrush
- Preparing an airbrush color palette
- Applying reflective color with airbrush
- Rendering and ghosting effects
- Preparing presentation slides
- Using the false-color process
- Airbrushing animations

Drawing
- Drawing the cube, cylinder, cone and sphere
- Applying light and shading
- Drawing cubic objects
- Drawing cylindrical objects
- Drawing spherical objects
- Drawing conical objects
- Drawing combined objects
- Drawing with horizontal plane perspective reference
- Drawing with eye-level perspective reference point
- Rendering a color scene in black and white

Lettering
- Identifying alphabets
- Identifying proportions of letters
- Spacing letters
- Sketching letters with pencil
- Aligning letters for proper balance
- Transferring lettering
- Inking letters
- Inking and whiting (final stages)
- Lettering using the "old style"
- Lettering using the "modern style"
- Lettering using the "sans-serif style"
- Lettering using the "italic style"
- Lettering with brushes
- Lettering with formal script
- Indicating typography on comprehensives
- Lettering with comprehensive style

Fashion and Interior Design
- Identifying careers in illustration of fashion and interior design
- Identifying historic trends of the costume
- Identifying the fashion art market
- Identifying the tools, materials and techniques required for fashion illustrating
- Identifying reproduction methods for reproducing high quality fashion illustration
- Drawing illustrations of female fashions
- Drawing illustrations of male fashions
- Drawing the merchandise illustrations
- Drawing furniture illustrations
- Using color in interior design illustrations
- Drawing display illustrations
- Drawing layouts for fashion illustrations
- Drawing with high fashion lettering
- Drawing window display illustrations
- Drawing advertising campaign illustrations for a speciality shop
- Drawing advertising campaign illustrations for a department store

Silk Screening
- Identifying printing done by silk screen process
- Identifying and using equipment and inks for hand method screen printing
- Identifying and using types of drying equipment and drying racks used in the hand-screen-printing process
- Building a silk screen frame
- Stretching and cleaning silk
- Preparing and adhering a hand cut screen stencil
- Selecting a job and making a film positive
- Making a photographic screen
- Running a one-color photographic screen
- Running a one-color poster
- Screening on three-dimensional objects

CERTIFICATE OF COMPETENCY

This is to Certify that

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of

____

has successfully mastered the competencies required to perform the job of

AIR BRUSH ARTIST

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The student named on this certificate has demonstrated mastery of the following unit level competencies required to perform the job of Air Brush Artist.

AIR BRUSH ARTIST
(D.O.T. Code 970.281-022)

Identifying Occupations in Commercial Art
Identifying program objectives
Identifying program operational procedures
Identifying careers in commercial art
Identifying the historical development of commercial art
Identifying the major divisions of the commercial art field
Identifying the editorial division opportunities for commercial artists
Identifying the graphic arts division opportunities for commercial artists
Identifying the advertising art division opportunities for commercial artist
Identifying the functions of an art studio
Identifying the functions of a free-lance artist
Researching descriptions of commercial art occupations
Identifying health hazards

Subject Research and Business Procedures
Identifying research materials and techniques
Identifying procedures for recording observations
Doing on-the-spot sketching
Establishing a research file
Identifying file administrative procedures
Identifying business procedures for commercial art
Identifying scheduling procedures
Identifying the elements of professional performance

Medium, Method and Technique
Identifying vocabulary of the commercial art field
Identifying tools and materials
Identifying and using various types of pencils
Identifying and applying opaque watercolor
Identifying and applying transparent watercolor
Identifying inking techniques
Identifying inking equipment materials
Using transfer sheets
Inking with French curve and ruling pen
Inking borders and broad areas
Identifying and setting up airbrush equipment
Identifying airbrush techniques
Retouching and constructing montage
Applying black and white with airbrush
Preparing an airbrush color palette
Applying reflective color with airbrush
Rendering and ghosting effects
Preparing presentation slides
Using the false-color process
Airbrushing animations

CERTIFICATE OF COMPETENCY

This is to Certify that

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of

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has successfully mastered the competencies required to perform the job of

HAND SIGN WRITER

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The student named on this certificate has demonstrated mastery of the following unit level competencies required to perform the job of Hand Sign Writer.

HAND SIGN WRITER
(D.O.T. Code 970.281-022)

Identifying Occupations in Commercial Art
Identifying program objectives
Identifying program operational procedures
Identifying careers in commercial art
Identifying the historical development of commercial art
Identifying the major divisions of the commercial art field
Identifying the editorial division opportunities for commercial artists
Identifying the graphic arts division opportunities for commercial artists
Identifying the advertising art division opportunities for commercial artist
Identifying the functions of an art studio
Identifying the function of a free-lance artist
Researching descriptions of commercial art occupations
Identifying health hazards

Subject Research and Business Procedures
Identifying research materials and techniques
Identifying procedures for recording observations
Doing on-the-spot sketching
Establishing a research file
Identifying file administrative procedures
Identifying business procedures for commercial art
Identifying scheduling procedures
Identifying the elements of professional performance

Medium, Method and Technique
Identifying vocabulary of the commercial art field
Identifying tools and materials
Identifying and using various types of pencils
Identifying and applying opaque watercolor
Identifying and applying transparent watercolor
Identifying inking techniques
Identifying inking equipment materials
Using transfer sheets
Inking with French curve and ruling pen
Inking borders and broad areas

Lettering
Identifying alphabets
Identifying proportions of letters
Spacing letters
Sketching letters with pencil
Aligning letters for proper balance
Transferring lettering
Inking letters
Inking and whiting (final stages)
Lettering using the "old style"
Lettering using the "modern style"
Lettering using the "sans-serif style"
Lettering using the "italic style"
Lettering with brushes
Lettering with formal script
Indicating typography on comprehensives
Lettering with comprehensive style

CERTIFICATE OF COMPETENCY

This is to Certify that

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of

____

has successfully mastered the competencies required to perform the job of

LETTERER
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The student named on this certificate has demonstrated mastery of the following unit level competencies required to perform the job of Letterer.

LETTERER
(D.O.T. Code 970.661-014)

Identifying Occupations in Commercial Art
Identifying program objectives
Identifying program operational procedures
Identifying careers in commercial art
Identifying the historical development of commercial art
Identifying the major division of the commercial art field
Identifying the editorial division opportunities for commercial artists
Identifying the graphic arts division opportunities for commercial artists
Identifying the advertising art division opportunities for commercial artist
Identifying the functions of an art studio
Identifying the function of a free-lance artist
Researching descriptions of commercial art occupations
Identifying health hazards

Subject Research and Business Procedures
Identifying research materials and techniques
Identifying procedures for recording observations
Doing on-the-spot sketching
Establishing a research file
Identifying file administrative procedures
Identifying business procedures for commercial art
Identifying scheduling procedures
Identifying the elements of professional performance

Medium, Method and Technique
Identifying vocabulary of the commercial art field
Identifying tools and materials
Identifying and using various types of pencils
Identifying and applying opaque watercolor
Identifying and applying transparent watercolor
Identifying inking techniques
Identifying inking equipment materials
Using transfer sheets
Inking with French curve and ruling pen
Inking borders and broad areas

Lettering
Identifying alphabets
Identifying proportions of letters
Spacing letters
Sketching letters with pencil
Aligning letters for proper balance
Transferring lettering
Inking letters
Inking and whiting (final stages)
Lettering using the "old style"
Lettering using the "modern style"
Lettering using the "sans-serif style"
Lettering using the "italic style"
Lettering with brushes
Lettering with formal script
Indicating typography on comprehensives
Lettering with comprehensive style

GROUP PROGRESS CHART

NAME	UNITS/TASKS																				

SECTION VI

FACILITIES

SECTION VI

Section VI Content List

Group Instruction Facilities
Individualized Instruction Facilities

The facility layouts on the following pages are presented to aid in arranging the classroom and laboratory for efficient instruction. The school administration and program instructor must determine an arrangement that best fits the needs of the students by determining the most efficient use of resources available to them not only in the laboratory, but also in the Learning Resource Center settings.

FACILITY LAYOUTS

The layouts on the following pages illustrate how facilities for group and individualized instructional programs may be planned and set up.

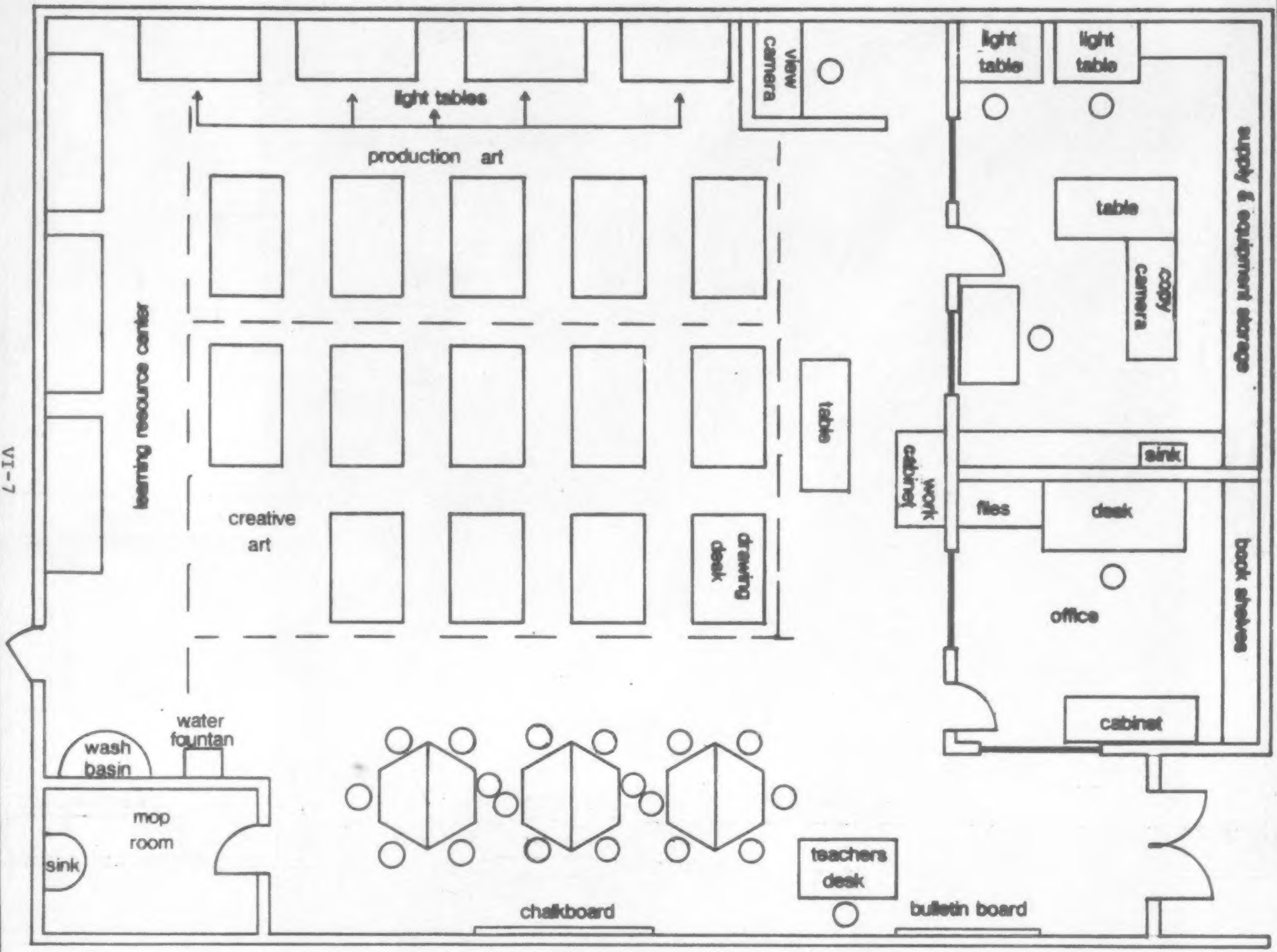
Each instructional approach has two important physical areas. These are (1) the laboratory (work) area and classroom for group instruction and (2) the laboratory (work) area and learning resource center (LRC) for individualized instruction.

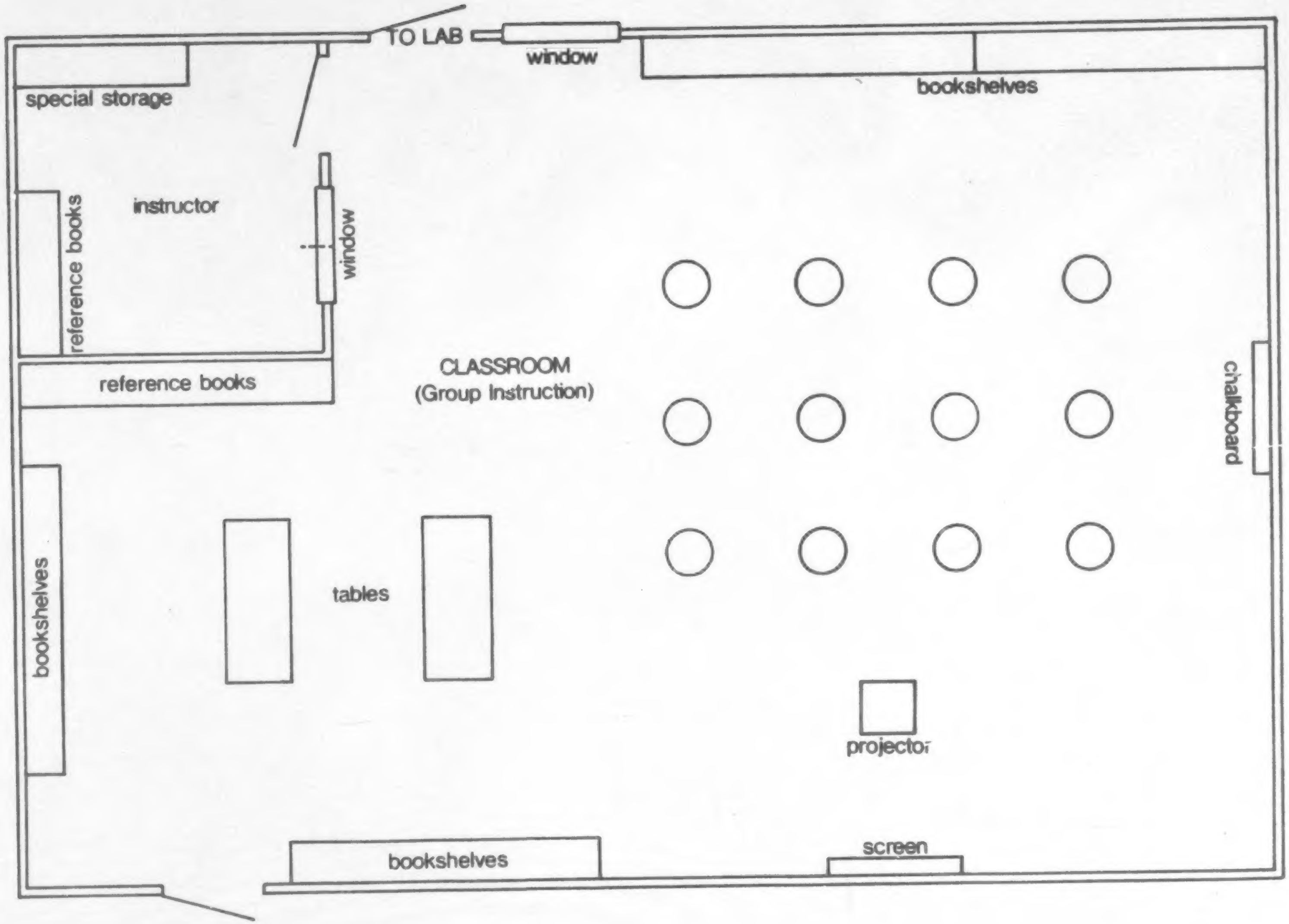
The instructional setting for group instruction is based on that of a traditional classroom. This approach is easily set up and includes little or no modifications. The primary modes of learning are instructor lectures, occasional use of audiovisual aids and student participation. Ideally, all students progress at the same pace.

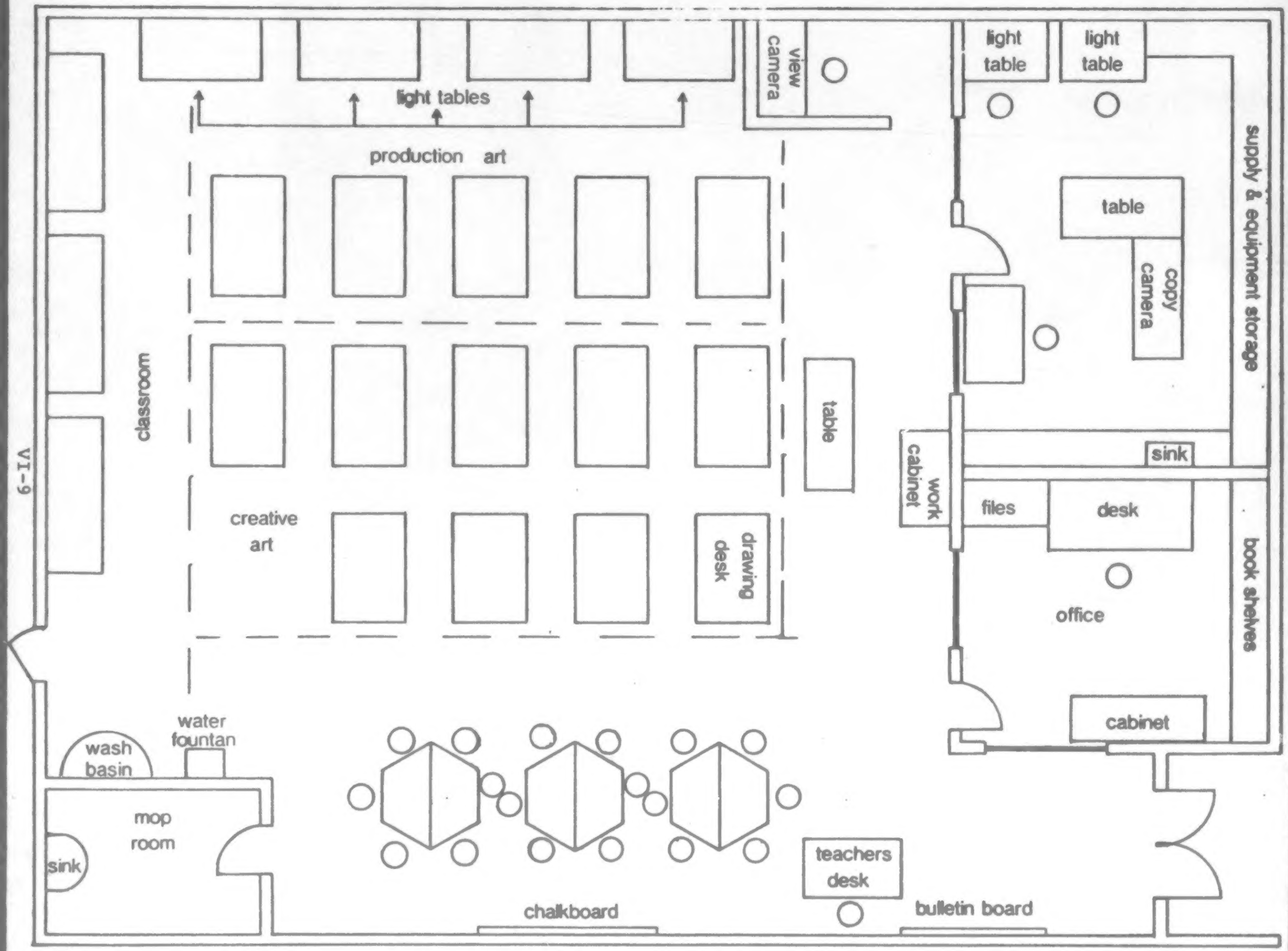
The instructional setting for individual instruction is designed to facilitate a student self-paced progression of learning. The LRC requires careful planning in utilizing available space. When planning to install an individual instruction program in an area not originally designed for this approach, the instructional setting may need modifications. Desks may be replaced with study carrels to allow students to simultaneously participate in a variety of learning activities. A group session area for small group gatherings should also be included. Because the instructor and students rarely meet together as a group, a bulletin board becomes a vital communication device in an LRC. It can be used to post announcements and such instructional information as group progress charts, assignments, positions available in the industry and safety rules.

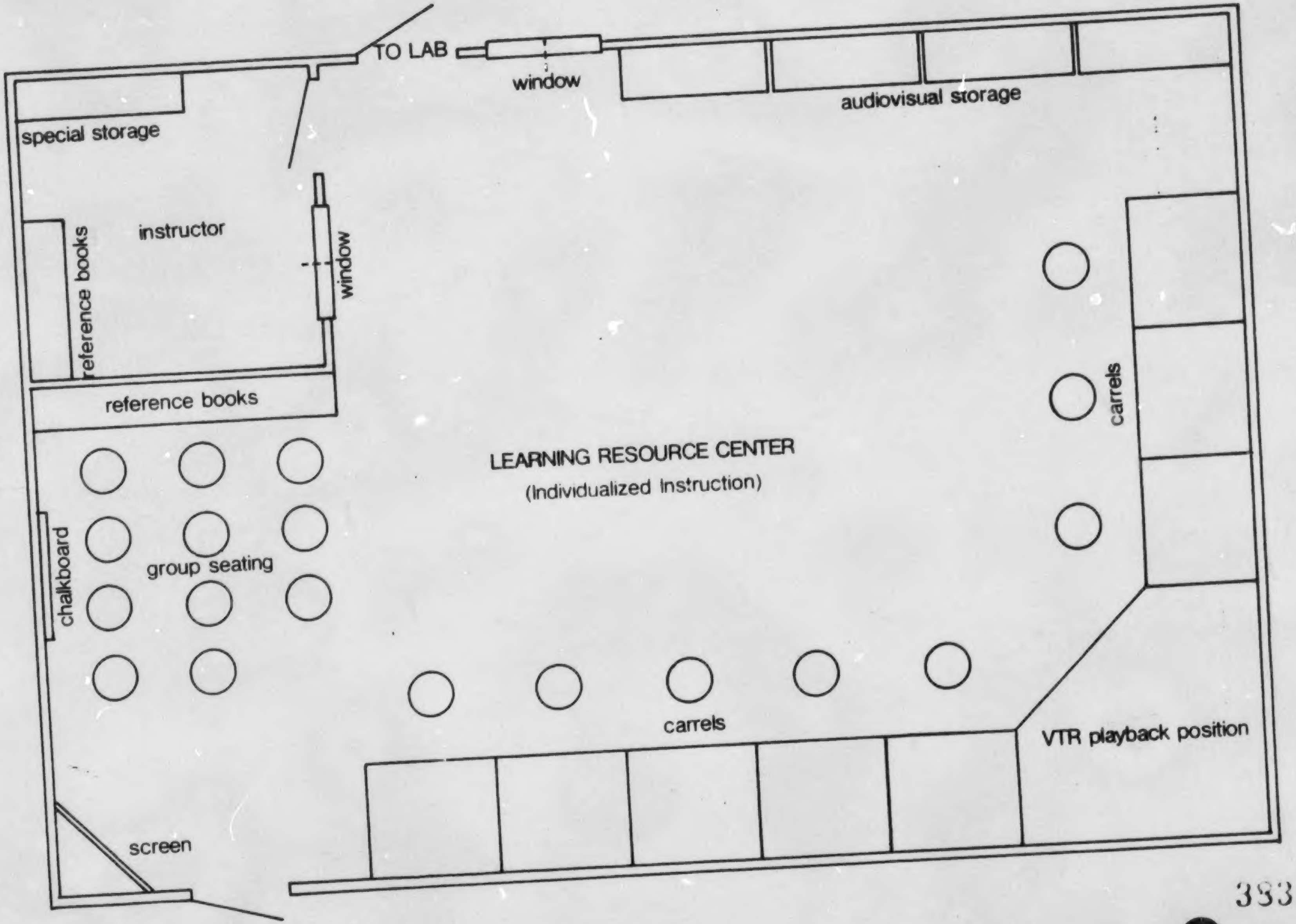
A variety of references, resources and media equipment should be made available to the student. Therefore, an adequate amount of storage area should be included in planning the LRC. Every specific school and department has unique physical layout characteristics and problems. Through innovation, these features may be transformed into LRC advantages rather than disadvantages.

The manner in which the laboratory (work) area is planned and set up need not be affected by the type of instructional approach used by an instructor; it could/will be the same. Some major concerns in the laboratory are: 1) the instructor must always have a clear line of sight to each and every workstation, 2) tools must be accessible to students, but under the control of the instructor and 3) all supplies and materials required for the day's activities must be on hand and ready to use.


light tables
production art
view camera
light table
light table
supply & equipment storage
table
copy camera
learning resource center
table
work cabinet
sink
files
desk
creative art
drawing desk
office
book shelves
cabinet
water fountan
wash basin
mop room
sink
teachers desk
chalkboard
bulletin board


TO LAB
window
bookshelves
special storage
instructor
reference books
window
reference books
CLASSROOM
(Group Instruction)
chalkboard
bookshelves
tables
projector
bookshelves
screen


light tables
view camera
light table
light table
production art
table
copy camera
supply & equipment storage
classroom
table
work cabinet
sink
files
desk
creative art
drawing desk
office
book shelves
cabinet
water fountan
wash basin
mop room
sink
teachers desk
chalkboard
bulletin board


TO LAB
window
audiovisual storage
special storage
instructor
reference books
window
reference books
carrels
LEARNING RESOURCE CENTER
(Individualized Instruction)
chalkboard
group seating
carrels
VTR playback position
screen

APPENDIX A

Resources

RESOURCES

This appendix contains the instructional resource matrix, unit guide references and additional instructional materials.

The instructional resource matrix lists the audiovisuals, textbooks and student manuals for each task referenced on unit guide sheets. The audiovisual format is identified by symbols such as: filmstrip (FS), slide/script (SS), slide/tape (ST), 16mm movie film (MF), transparency (TR), video tape (VT) and filmloop (FL). The producer and title of the A/V is also given.

The unit guide bibliography lists textbooks, audiovisuals and student manuals cited in the unit guides section.

The additional instructional materials is a compilation of textbooks not included in the unit guides but beneficial to educators.

Addresses for reference materials, commercial art vendors and commercial art associations conclude this appendix.

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audio Visuals	Textbooks	Student Materials
OCA-01 Identifying program objectives		Nelson: Fell's Guide to Commercial Art	
OCA-02 Identifying program operational procedures			Texas: Commercial Artist, Unit A-1
OCA-03 Identifying careers in commercial art		Nelson: Fell's Guide to Commercial Art	Texas: Commercial Artist, Unit A-2
OCA-04 Identifying the historical development of commercial art	DCA Educational Products: Group IV, GA-43, GA-44, GA-45, "Layout" (TR)	Nelson: Fell's Guide to Commercial Art	
OCA-05 Identifying the major divisions of the commercial art field	DCA Educational Products: Group IV, GA-43, GA-44, GA-45, "Layout" (TR)	Nelson: Fell's Guide to Commercial Art	
OCA-06 Identifying the editorial division opportunities for commercial artists		Nelson: Fell's Guide to Commercial Art	
OCA-07 Identifying the graphic arts division opportunities for commercial artists		Nelson: Fell's Guide to Commercial Art	
OCA-08 Identifying the advertising art division opportunities for commercial artists	Bergwall: "Black and White Copy Preparation" (FS)	Nelson: Fell's Guide to Commercial Art	

CURRICULUM AREA: COMMERCIAL ART

<table>
<tr><th rowspan="2">TASK LISTING</th><th colspan="3">INSTRUCTIONAL MATERIAL REFERENCES</th></tr>
<tr><th>Audio Visuals</th><th>Textbooks</th><th>Student Materials</th></tr>
<tr><td>OCA-09 Identifying the functions of an art studio</td><td></td><td>Nelson: Fell's Guide to Commercial Art</td><td></td></tr>
<tr><td>OCA-10 Identifying the function of a free-lance artist</td><td></td><td>Nelson: Fell's Guide to Commercial Art</td><td></td></tr>
<tr><td>OCA-11 Researching descriptions of commercial art occupations</td><td></td><td>Nelson: Fell's Guide to Commercial Art</td><td></td></tr>
<tr><td>OCA-12 Identifying health hazards</td><td>Bergwall: "Printing Shop Safety" (FS)</td><td></td><td>Texas: Commercial Artist, Unit A-4</td></tr>
</table>

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audio Visuals	Textbooks	Student Materials
RBP-01 Identifying research materials and techniques		Nelson: Fell's Guide to Commercial Art	
RBP-02 Identifying procedures for recording observations		Nelson: Fell's Guide to Commercial Art	
RBP-03 Doing on-the-spot sketching			
RBP-04 Establishing a research file		Nelson: Fell's Guide to Commercial Art	
RBP-05 Identifying file administrative procedures		Nelson: Fell's Guide to Commercial Art	
RBP-06 Identifying business procedures for commercial art		Nelson: Fell's Guide to Commercial Art	
RBP-07 Identifying scheduling procedures		Nelson: Fell's Guide to Commercial Art	
RBP-08 Identifying the elements of professional performance		Nelson: Fell's Guide to Commercial Art	

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audio Visuals	Textbooks	Student Materials
MMT-01 Identifying vocabulary of the commercial art field		Nelson: Fell's Guide to Commercial Art	Texas: Commercial Artist, Unit A-3
MMT-02 Identifying tools and materials		Cardamone: Advertising Agency and Studio Skills	Texas: Commercial Artist, Unit A-3
MMT-03 Identifying and using various types of pencils		Nelson: Fell's Guide to Commercial Art	Texas: Commercial Artist, Unit F-5
MMT-04 Identifying and applying opaque watercolor		Nelson: Fell's Guide to Commercial Art	
MMT-05 Identifying and applying transparent watercolor		Nelson: Fell's Guide to Commercial Art	
MMT-06 Identifying inking techniques		Cardamone: Advertising Agency and Studio Skills; Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit E-2
MMT-07 Identifying inking equipment materials		Cardamone: Advertising Agency and Studio Skills; Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit E-1
MMT-08 Using transfer sheets		Cardamone: Advertising Agency and Studio Skills; Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit E-3

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audio Visuals	Textbooks	Student Materials
MMT-09 Inking with French curve and ruling pen		Cardamone: Advertising Agency and Studio Skills	Texas: Commercial Artist, Unit E-4
MMT-10 Inking borders and broad areas		Cardamone: Advertising Agency and Studio Skills	Texas: Commercial Artist, Unit E-5
MMT-11 Identifying and setting up airbrush equipment		Dember and Dember: Complete Airbrush Techniques	Texas: Commercial Artist, Unit G-1
MMT-12 Maintaining airbrush equipment		Dember and Dember: Complete Airbrush Techniques	Texas: Commercial Artist, Unit G-2
MMT-13 Identifying airbrush techniques		Dember and Dember: Complete Airbrush Techniques	Texas: Commercial Artist, Unit G-3
MMT-14 Retouching and constructing montage		Dember and Dember: Complete Airbrush Techniques	Texas: Commercial Artist, Unit G-4
MMT-15 Applying black and white with airbrush		Dember and Dember: Complete Airbrush Techniques	Texas: Commercial Artist, Unit G-5
MMT-16 Preparing an airbrush color palette		Dember and Dember: Complete Airbrush Techniques	Texas: Commercial Artist, Unit H-1
MMT-17 Applying reflective color with airbrush		Dember and Dember: Complete Airbrush Techniques	Texas: Commercial Artist, Unit H-2
MMT-18 Rendering and ghosting effects		Dember and Dember: Complete Airbrush Techniques	Texas: Commercial Artist, Unit H-3
MMT-19 Preparing presentation slides		Dember and Dember: Complete Airbrush Techniques	Texas: Commercial Artist, Unit H-4

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audio Visuals	Textbooks	Student Materials
MMT-20 Using the false-color process		Dember and Dember: Complete Airbrush Techniques	Texas: Commercial Artist, Unit H-5
MMT-21 Airbrushing animations		Dember and Dember: Complete Airbrush Techniques; Kodak: The World of Animation	Texas: Commercial Artist, Unit H-6

A-9

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING		INSTRUCTIONAL MATERIAL REFERENCES		
		Audiovisuals	Textbooks	Student Materials
DRW-1	Drawing the cube, cylinder, cone and sphere	LFC; "Perspective 1," (FS/T)	Blake: Starting to Draw	
DRW-2	Applying light and shading	LFC: "Perspective 1," (FS/T)	Blake: Starting to Draw	
DRW-3	Drawing cubic objects	LFC: "Perspective 1," (FS/T)	Blake: Starting to Draw	
DRW-4	Drawing cylindrical objects	LFC: "Perspective 1," (FS/T)	Blake: Starting to Draw	
DRW-5	Drawing spherical objects	LFC: "Perspective 1," (FS/T)	Blake: Starting to Draw	
DRW-6	Drawing conical objects	LFC: "Perspective 1," (FS/T)	Blake: Starting to Draw	
DRW-7	Drawing combined objects	LFC: "Perspective 1," (FS/T)	Blake: Starting to Draw	
DRW-8	Drawing with horizontal plane perspective reference	LFC: "Perspective 1," (FS/T)	Blake: Starting to Draw	
DRW-9	Drawing with eye-level perspective reference point	LFC: "Perspective 1," (FS/T)	Blake: Starting to Draw	
DRW-10	Rendering a color scene in black and white	LFC: "Perspective 1," (FS/T)	Blake: Starting to Draw	

CURRICULUM AREA: FASHION AND INTERIOR DESIGN

TASK LISTING		INSTRUCTIONAL MATERIAL REFERENCES		
		Audiovisuals	Textbooks	Student Materials
FID-01	Identifying careers in illustration of fashion and interior design	DCA: "Design Defined," (TR); "Designs of Yesterday," (TR); "Designs of Today," (TR); "You the Designer," (TR)	U.S. Department of Labor: Dictionary of Occupational Titles; Department of Labor: Occupational Outlook Handbook	
FID-02	Identifying historic trends of the costume		Lester and Kerr: Historic Costume	
FID-03	Identifying the fashion art market	DCA: "Illustration," (TR); "Artwork for TV," (TR); "TV Superslide," (TR); "Outdoor Advertising," (TR)	Holden: Art Career Guide	
FID-04	Identifying the tools, materials and techniques required for fashion illustrating	DCA: Commercial Art, Group I: "Equipment and Supplies," (TR); Commercial Art, Group II: "Using Drawing," (TR); "Texture," (TR); "Balance," (TR); "Proportion 1," (TR); "Proportion 2," (TR)	Ireland: Fashion Design Drawing	
FID-05	Identifying reproduction methods for reproducing high quality fashion illustration	DCA: Commercial Art, Group V: "Printing," (TR)	Broekhuizen: Graphic Communications; Carlsen: Graphic Arts; Dennis and Jenkins: Comprehensive Graphic Arts; Eisenberg and Kafka: Silk Screen Printing	

CURRICULUM AREA: FASHION AND INTERIOR DESIGN

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audiovisuals	Textbooks	Student Materials
FID-06 Drawing illustrations of female fashions	Milliken: "Clothing," (TR)	Ireland: Fashion Design Drawing	
FID-07 Drawing illustrations of male fashions	Milliken: "Clothing," (TR)	Ireland: Drawing and Designing Menswear	
FID-08 Drawing the merchandise illustration	DCA: "Design Sketching," (TR); "Dimensional Sketching," (TR); "Gathering Design Ideas," (TR); "Imagination in Design," (TR)	Nelson: Design of Advertising; Lindbeck: Designing Today's Manufactured Products	
FID-09 Drawing furniture illustrations		Nelson: Design of Advertising; Lindbeck: Designing Today's Manufactured Products	
FID-10 Using color in interior design illustrations	DCA: "Lines," (TR); "Shapes and Forms," (TR); "The Color Wheel," (TR); "Tints, Shades and Tones," (TR); "Color Combinations," (TR)	Nelson: Design of Advertising; Lindbeck: Designing Today's Manufactured Products	
FID-11 Drawing display illustrations	DCA: "Division of Space 1," (TR); "Division of Space 2," (TR); "Emphasis," (TR); "Rhythm," (TR); "Color in Display," (TR); Milliken: "Color in Display," (TR)	Nelson: Design of Advertising; Lindbeck: Designing Today's Manufactured Products	

CURRICULUM AREA: FASHION AND INTERIOR DESIGN

TASK LISTING		INSTRUCTIONAL MATERIAL REFERENCES		
		Audiovisuals	Textbooks	Student Materials
FID-12	Drawing layouts for fashion illustration	DCA: "Obtaining Measurements from Illustrations," (TR); "Enlarging, Reducing and Modifying Designs," (TR)	Nelson: Design of Advertising; Ireland: Fashion Drawing for Advertising	
FID-13	Drawing with high fashion lettering and typography	DCA: "Creative Lettering," (TR); "Proportion and Spacing," (TR)		
FID-14	Drawing window display illustrations			
FID-15	Drawing advertising campaign illustrations for a specialty shop	Milliken: "Consumer Power," (TR); "Shopping Know-How," (TR)		
FID-16	Drawing advertising campaign illustrations for a department store			

A-13

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audio Visuals	Textbooks	Student Materials
LTR-01 Identifying alphabets	DCA Educational Products: Group II, GA-5, GA-6, GA-7, "Historical Highlights" (TR)	Gates: Lettering for Reproduction; UGA: Printing Department	Texas: Commercial Artist, Unit F-1
LTR-02 Identifying proportions of letters		Gates: Lettering for Reproduction; UGA: Printing Department	Texas: Commercial Artist, Unit F-2
LTR-03 Spacing letters		Gates: Lettering for Reproduction; UGA: Printing Department	Texas: Commercial Artist, Unit F-3
LTR-04 Sketching letters with pencil		Gates: Lettering for Reproduction; UGA: Printing Department	Texas: Commercial Artist, Unit F-5
LTR-05 Aligning letter for proper balance	DCA Educational Products: Group III, GA-37, "Design" (TR)	Gates: Lettering for Reproduction; UGA: Printing Department	Texas: Commercial Artist, Unit F-4
LTR-06 Transferring lettering		Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit F-6
LTR-07 Inking letters		Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit F-7
LTR-08 Inking and whiting (final stages)		Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit F-8
LTR-09 Lettering using the "old style"		Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit F-9
LTR-10 Lettering using "modern style"		Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit F-10

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audio Visuals	Textbooks	Student Materials
LTR-11 Lettering using "sans-serif style"		Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit F-11
LTR-12 Lettering using "italic style"		Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit F-12
LTR-13 Lettering with brush		Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit F-13
LTR-14 Lettering with formal script		Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit F-14
LTR-15 Indicating typography on comprehensives		Gates: Lettering for Reproduction; UGA: Printing Department	Texas: Commercial Artist, Unit F-15
LTR-16 Lettering with comprehensive style		Gates: Lettering for Reproduction	Texas: Commercial Artist, Unit F-16

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audiovisuals	Textbooks	Student Materials
CDR-1 Identifying careers in cartooning		Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning	
CDR-2 Identifying humor and satire in cartoons		Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning; Nelson: Conic Art and Caricature; Muse: The Secrets of Professional Cartooning	
CDR-3 Identifying cartoon markets		Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning; Muse: The Secrets of Professional Cartooning	
CDR-4 Identifying the tools, materials and techniques required for professional cartooning		Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning; Muse: The Secrets of Professional Cartooning	
CDR-5 Identifying reproduction methods for cartoons		Richardson: The Complete Book of Cartooning; Muse: The Secrets of Professional Cartooning	
CDR-6 Drawing figures for cartoons		Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning; Nelson: Conic Art and Caricature; Muse: The Secrets of Professional Cartooning	

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audiovisuals	Textbooks	Student Materials
CDR-7 Drawing caricatures and cartoon characters		Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning; Nelson: Conic Art and Caricature; Muse: The Secrets of Professional Cartooning	
CDR-8 Drawing cartoon animals		Richardson: The Complete Book of Cartooning; Nelson: Conic Art and Caricature; Muse: The Secrets of Professional Cartooning	
CDR-9 Drawing comic pictures with perspective, background and detail		Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning; Muse: The Secrets of Professional Cartooning	
CDR-10 Drawing cartoon lettering		Richardson: The Complete Book of Cartooning; Muse: The Secrets of Professional Cartooning	
CDR-11 Drawing gag cartoons	DCA: Commercial Art, Group I: "Equipment and Supplies," (TR); Commercial Art, Group II: "Using Drawing Tools," (TR)	Richardson: The Complete Book of Cartooning; Nelson: Conic Art and Caricature; Muse: The Secrets of Professional Cartooning	

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audiovisuals	Textbooks	Student Materials
CDR-12 Drawing editorial cartoons	DCA: "Sources of Art Materials," (TR); "Style and Technique," (TR)	Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning; Nelson: Conic Art and Caricature; Muse: The Secrets of Professional Cartooning	
CDR-13 Drawing sport cartoons		Richardson: The Complete Book of Cartooning; Nelson: Conic Art and Caricature; Muse: The Secrets of Professional Cartooning	
CDR-14 Drawing humorous greeting cards		Richardson: The Complete Book of Cartooning	
CDR-15 Drawing panel cartoons		Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning; Nelson: Conic Art and Caricature; Muse: The Secrets of Professional Cartooning	
CDR-16 Drawing humorous comic strips		Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning; Nelson: Conic Art and Caricature; Muse: The Secrets of Professional Cartooning	

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING		INSTRUCTIONAL MATERIAL REFERENCES		
		Audiovisuals	Textbooks	Student Materials
CDR-17	Drawing adventure comic strips	DCA: "Page and Book Layout," (TR); "Creative Lettering," (TR)	Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning; Nelson: Conic Art and Caricature; Muse: The Secrets of Professional Cartooning	
CDR-18	Drawing comic book pages	DCA: "Page and Book Layout," (TR)	Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning; Nelson: Conic Art and Caricature; Muse: The Secrets of Professional Cartooning	
CDR-19	Producing an animation sequence	Kodak: "Basic Movie-Making," (M); "How Winning Teenage Moves Are Made," (M)	Richardson: The Complete Book of Cartooning; Muse: The Secrets of Professional Cartooning; Kodak: The World of Animation	
CDR-20	Producing cartoon layouts for advertising		Richardson: The Complete Book of Cartooning; Hoff: The Art of Cartooning; Nelson: Conic Art and Caricature; Muse: The Secrets of Professional Cartooning	

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audiovisuals	Textbooks	Student Materials
SSR-1 Identifying printing done by silk screen process		Broekhuizen: Graphic Communication; Carlsen: Graphic Arts; Dennis and Jenkins: Comprehensive Graphic Arts; Eisenberg and Kafka: Silk Screen Printing	Georgia: Graphic Arts, Unit SP-1-1; Texas: Commercial Artist Student Guide, Unit J-1
SSR-2 Identifying and using equipment and inks for hand method screen printing		Broekhuizen: Graphic Communication; Dennis and Jenkins: Comprehensive Graphic Arts	
SSR-3 Identifying and using types of drying equipment and drying racks used in the hand-screen-printing process		Broekhuizen: Graphic Communication; Dennis and Jenkins: Comprehensive Graphic Arts; Eisenberg and Kafka: Silk Screen Printing	Georgia: Graphic Arts, Unit SP-2-4; Texas: Commercial Artist Student Guide, Unit J-3
SSR-4 Building a silk screen frame			Georgia: Graphic Arts, Unit SP-1-2
SSR-5 Stretching and cleaning silk		Broekhuizen: Graphic Communication; Dennis and Jenkins: Comprehensive Graphic Arts	Georgia: Graphic Arts, Unit SP-1-3
SSR-6 Prepare and adhere a hand cut screen stencil		Broekhuizen: Graphic Communication; Carlsen: Graphic Arts	Georgia: Graphic Arts, Unit SP-1-4; PICA: Screen Printing Using Hand Cut Stencil
SSR-7 Selecting a job and making a film positive		Carlsen: Graphic Arts; Dennis and Jenkins: Comprehensive Graphic Arts; Eisenberg and Kafka: Silk Screen	Georgia: Graphic Arts, Unit SP-2-1; PICA: Screen Printing Using Photographic Stencil

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING	INSTRUCTIONAL MATERIAL REFERENCES		
	Audiovisuals	Textbooks	Student Materials
SSR-8 Making a photographic screen		Dennis and Jenkins: Comprehensive Graphic Arts	Georgia: Graphic Arts, Unit SP-2-2
SSR-9 Running a one-color photographic screen		Dennis and Jenkins: Comprehensive Graphic Arts	Georgia: Graphic Arts, Unit SP-2-3
SSR-10 Running a one-color poster		Broekhuizen: Graphic Communication; Carlsen: Graphic Arts; Dennis and Jenkins: Comprehensive Graphic Arts	Georgia: Graphic Arts, Unit SP-1-5
SSR-11 Screening on three-dimensional objects		Broekhuizen: Graphic Communication; Eisenberg and Kafka: Silk Screen Printing	Georgia: Graphic Arts, Unit SP-3-1

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING		INSTRUCTIONAL MATERIAL REFERENCES		
		Audiovisuals	Textbooks	Student Materials
RCA-01	Identifying paste-up methods	Bergwall: Black and White Copy Preparation, "From Layout to Mechanical," (FS/T) 311	Cardamone: Advertising Agency and Studio Skills	Texas: Commercial Artist, Unit B-1
RCA-02	Identifying printing processes	Career Aids: "An Introduction to Printing," (FS/T)	Cardamone: Advertising Agency and Studio Skills	Texas: Commcercial Artist, Unit B-2
RCA-03	Identifying type style and image preparation	DCA: "Foundry Type Composition," Group 5 (TR)	Cardamone: Advertising Agency and Studio Skills	Texas: Commercial Artist, Unit B-3
RCA-04	Identifying elements of mechanicals		Cardamone: Advertising Agency and Studio Skills	Texas: Commercial Artist, Unit B-4
RCA-05	Analyzing line drawing and continuous tone illustrations	DCA: "Black and White Photography," Group 8, (TR); Bergwall: "Producing Negatives for the Offset Process," (FS/T) 303	Cardamone: Advertising Agency and Studio Skills	Texas: Commercial Artist, Unit D-1
RCA-06	Identifying layout functions	DCA: "Design," Group III, (TR)		
RCA-07	Marking the layout	DCA: "Layout," Group IV, (TR)		Texas: Commercial Artist, Unit C-2
RCA-08	Using proportional scaling	DCA: "Layout," Group IV, (TR)	Cardamone: Advertising Agency and Studio Skills	Texas: Commercial Artist, Unit I-1
RCA-09	Developing mechanicals	DCA: "Layout," Group IV, (TR)	Cardamone: Advertising Agency and Studio Skills	Texas: Commercial Artist, Unit I-2

CURRICULUM AREA: COMMERCIAL ART

TASK LISTING		INSTRUCTIONAL MATERIAL REFERENCES		
		Audiovisuals	Textbooks	Student Materials
RCA-10	Using variations of layouts and mechanicals	Bergwall: "Masking and Opaquing," Part 2, (FS/T)	Cardamone: Advertising Agency and Studio Skills	Texas: Commercial Artist, Unit I-3
RCA-11	Constructing a 6 page folder layout	Bergwall: "The Folding Machine Explained," (FS/T) 309	UGA: Printing Department	
RCA-12	Stripping an illustration board		Cardamone: Advertising Agency and Studio Skills	Texas: Commercial Artist, Unit E-7

TEXTBOOKS

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Nelson, R.P., *Comic Art and Caricature*. Chicago, IL: Contemporary Books, Inc., 1978.

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Richardson, J.A., The Complete Book of Cartooning. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977.

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U.S. Department of Labor, Bureau of Labor Statistics, Occupational Outlook Handbook. Washington, D.C.: U.S. Government Printing Office, 1980,

UGA, Printing Department. Athens, GA: The University of Georgia.

AUDIOVISUALS

Bergwall Products	Filmstrips/tapes, transparencies
Career Aids, Inc.	Filmstrips/tapes, transparencies
DCA Educational Products	Filmstrips/tapes, transparencies
Eastman Kodak Company	Movie
Library Filmstrip Center	Filmstrips/tapes
Millikan Vocational Education Teaching Aids	Transparencies
PICA Foundation	Slides/tapes

STUDENT MANUALS

Commercial Artist, Student Guide. Austin, TX: Center for Occupational Curriculum Development, 1976.

Graphic Arts. Athens, GA: Vocational Education Materials Center.

Screen Printing Using Hand Cut Stencil. Charlotte, NC: PICA Foundation.

Screen Printing Using Photographic Stencil. Charlotte, NC: PICA Foundation.

ADDITIONAL RESOURCES

Ballinger, R.A., Art and Reproduction: Graphic Reproduction Techniques. New York, NY: Van Nostrand Reinhold Company, 1977.

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de Regna, Rudv, How to Draw What You See. New York, NY: Watson-Guptill Publications, 1977.

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Gates, David, Type. New York, NY: Watson-Guptill Publications, 1973.

Genfan, Herb and Taetzsch, Lyn, How to Start Your Own Craft Business. New York, NY: Watson-Guptill Publications, 1974.

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Guptill, A.L., Rendering in Pen and Ink. New York, NY: Watson-Guptill Publications, 1976.

Guptill, A.L., Rendering in Pencil. New York, NY: Watson-Guptill Publications, 1977.

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Wong, Frederic, The Complete Calligrapher. New York, NY: Watson-Guptill Publications, 1980.

Zappalorti, Robert, Drawing Sharp Focus Still Lines. New York, NY: Watson-Guptill Publications, 1981.

ADDRESSES

RESOURCES

Bennett Publishing Company
809 W. Detweiller Dr.
Dept. E81
Peoria, IL 61615

Bergwall Productions
839 Stewart Avenue
P.O. Box 238
Garden City, NY 11530

Bobbs-Merrill Educational Publishing
4300 West 62nd Street
Indianapolis, IN 46206

Career Aids, Inc.
8950 Lurline Ave., Dept. J5
Chatsworth, CA 91311

Center for Occupational Curriculum Development
P.O. Box 7218
The University of Texas at Austin
Austin, TX 78712

Contemporary Books, Inc.
180 North Michigan Ave.
Chicago, IL 60601

DCA Educational Products
424 Valley Road
Warrington, PA 18976

Eastman Kodak Company
Department 454
343 State Street
Rochester, NY 14650

Fredrick Fell Publishers, Inc.
386 Park Avenue, S.
New York, NY 10016

Grosset and Dunlap, Inc.
1 Grosset Drive
Kirkwood, NY 13795

John Wiley and Sons
605 Third Avenue
New York, NY 10158

Library Filmstrip Center
3033 Aloma
Wichita, KS 67211

Millikan Products
Cole Supply
P.O. Box 1717
Pasadena, TX 77501

PICA Foundation
P.O. Box 4487
Charlotte, NC 28204

Prentice-Hall, Inc.
Englewood Cliffs, NJ 07632

Stravon Educational Press
845 3rd Avenue
New York, NY 10022

U.S. Government Printing Office
Superintendent of Documents
Washington, DC 20402

UGA Printing Department
The University of Georgia
Athens, GA 30602

V'TECS
795 Peachtree Street, NE
Atlanta, GA 30308

Van Nostrand Reinhold Company
450 W. 33rd Street
New York, NY 10001

Vocational Education Materials Center
Green Street
The University of Georgia
Athens, GA 30602

Watson-Guptill Publications
216 Patterson Street
Cincinnati, OH 45214

William C. Brown Company
2460 Kerper Blvd.
Dubuque, IA 52001

ADDRESSES

COMMERCIAL ART VENDORS

ABC School Supplies
437 Armour Circle, N.E.
Atlanta, GA 30324

Alpha & Omega, Inc.
Designers & Creative
 Contractors
75 Century Road
Buford, GA 30418

Alvin and Company, Inc.
Engineering, Drafting &
 Drawing Supplies
P.O. Box 188
Windsor, CT 06095

Atlanta Art Supply Co.
743 W. Peachtree St., N.W.
Atlanta, GA 30308

Binder's
3221 Peachtree Road. N.E.
Atlanta, GA 30305

Brodhead Garrett
4560 East 71st Street
Cleveland, OH 44105

Dick Blick
P.O. Box 1267
Galeburg, IL 61401

Eastman Kodak Company
Southeastern Region
1775 Commerce Drive, N.W.
Atlanta, GA 30318

Hernard Manufacturing Company
375 Executive Boulevard
Elmsford, NY 10523

Highsmith Company, Inc.
P.O. Box 25
Highway 106 East
Fort Atkinson, WI 53538

Interstate School Supplies
240 Oxmoor Circle
Birmingham, AL 35209

ITEK Graphic Products
Suite 550
4025 Pleasantdale Road
Atlanta, GA 30340

Kroy Industries, Inc.
1728 Gerrais Avenue
St. Paul, MN 55109

The McGregor Company
321 E. Clayton Street
Athens, GA 30603

Prestype, Inc.
194 Veterans Road
Carl Stadt, NJ 07072

Print
6400 Goldsboro Road
Washington, D.C. 20034

Sam Flax
1515 Spring Street, N.W.
Atlanta, GA 30305

Stik-A-Letter Company
1787 S. Iris Lane
Escondido, CA 92026

3M Business Products,
 Sales, Inc.
1706 Chantilly Drive, N.E.
Atlanta, GA 30340

Varigraph, Inc.
1480 Martin Street
P.O. Box 690
Madison, WI 53701

Volk Corporation
Box 72
Pleasantville, NJ 08232

WICRO
Wood Regan Instrument
 Company, Inc.
Nurley, NJ 07072

Wolfe Camera
150 14th Street, N.W.
Atlanta, GA 30318

ADDRESSES

COMMERCIAL ART ASSOCIATIONS

American Artist Professional League
12 East 19th Street
New York, NY 10003

American Federation of Arts
41 East 65th Street
New York, NY 10021

American Institute of Graphic Arts
1059 Third Avenue
New York, NY, 10036

American Society of Contemporary Artists
166 Central Park South
New York, NY 10019

American Watercolor Society
1083 Fifth Avenue
New York, NY 10028

Archives of American Art
41 East 65th Street
New York, NY 10028

Artists Equity Associations
2813 Albemarle Street, N.W.
Washington D.C. 20008

Association of Handicapped Artists
1134 Rand Building
Buffalo, NY 14203

Audubon Artists
1083 Fifth Avenue
New York, NY 10028

Caricaturists Society of America
218 West 47th Street
New York, NY 10036

Council of American Artists Societies
112 East 19th Street
New York, NY 10003

Drawing Society
41 East 65th Street
New York, NY 10021

Experiments in Art and Technology
49 East 65th Street
New York, NY 10021

National Academy of Design
1083 Fifth Avenue
New York, NY 10028

National Association of Women Artists
156 Fifth Avenue
New York, NY 10010

National Cartoonists Society
152 Colonial Parkway
Manhasset, Long Island
NY 11030

National Endowment for the Arts
806 15th Street, N.W.
Washington, D.C. 20506

National Research Center for the Arts
1270 Sixth Avenue
New York, NY 10010

National Society for Mural Painters
41 East 65th Street
New York, NY 10021

Pen and Brush Club
16 East 10th Street
New York, NY 10003

Professional Photographers of America
1090 Executive Way
Des Plaines, IL 60018

Sculptors Guild
75 Rockefeller Plaza
New York, NY 10019

Society of American Graphic
 Artists
1083 Fifth Avenue
New York, NY 10028

APPENDIX B

Special Needs

WORKING WITH SPECIAL NEEDS STUDENTS*

Introduction

Special needs population students are those who are designated as handicapped or disadvantaged. The 1976 vocational education amendments define handicapped individuals as:

> Persons who are mentally retarded, hard of hearing, deaf, speech impaired, visually handicapped, seriously emotionally disturbed, orthopedically impaired, health impaired, or persons with other specific disabilities, who by reason thereof require special education and related services and who cannot succeed in the regular vocational education programs.

In those same amendments disadvantaged persons are defined as:

> Persons (other than handicapped persons) who have academic or economic disadvantages and who require special services, assistance or programs in order to enable them to succeed in vocational education programs.

Federal legislation requires that these special needs population students be given an opportunity to function in regular vocational education programs (essentially, this is what is meant by the term mainstreaming). This section provides information on how such students are identified and how they can be mainstreamed into regular vocational education environments.

Figure One presents a conceptual model depicting various activities of the process in identifying and mainstreaming special needs students in vocational education. These activities

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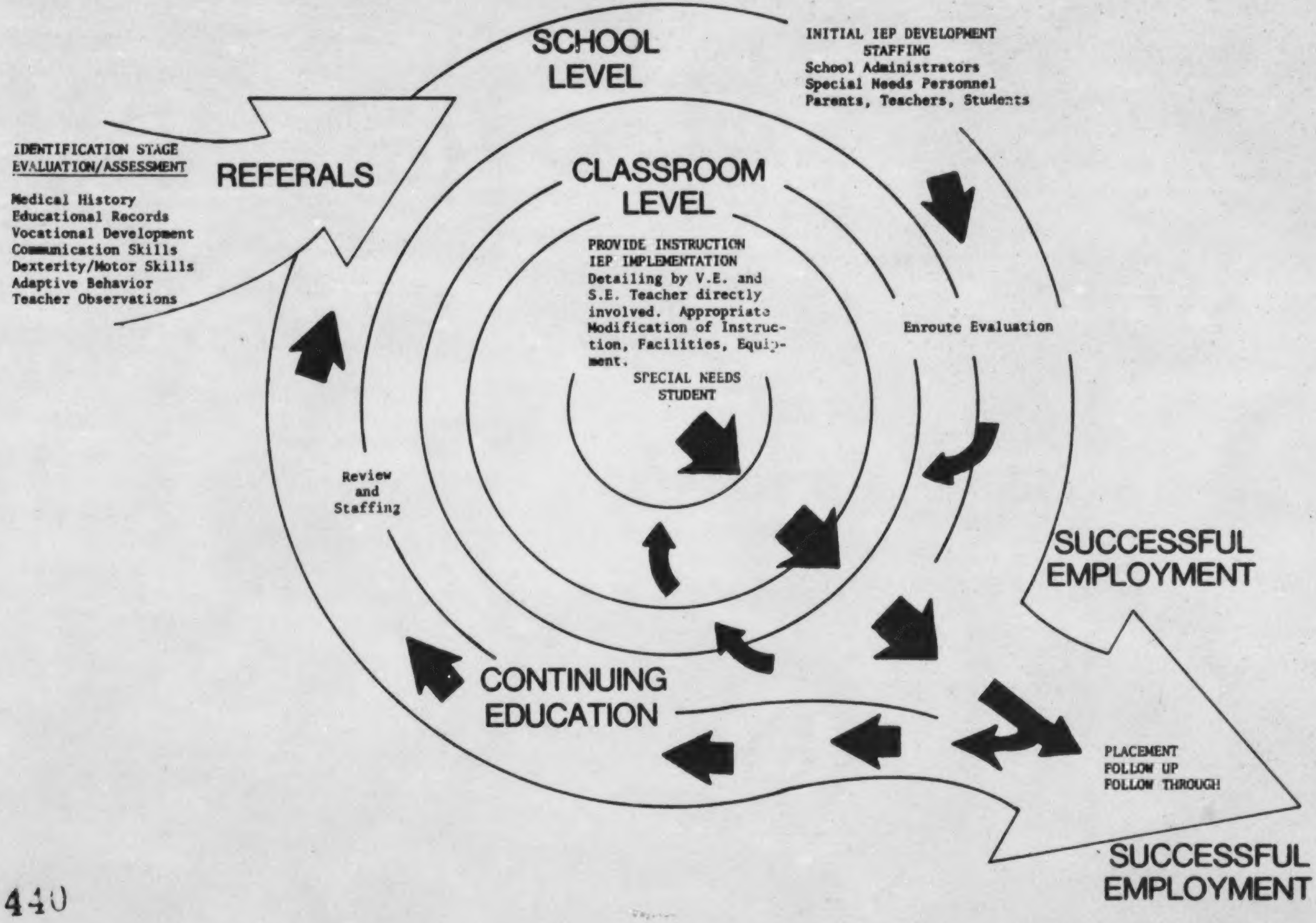
*The project director wishes to thank Mrs. Ann Lary, State Department of Eduction staff and Mrs. Rhonda Packer, VEMC staff, for their careful review of this section and for their suggestions that improved the overall value of this paper. Appreciation is also extended to Ray Butler for his patient work in reviewing and sorting available resources.

6

THE CONCEPT OF MAINSTREAMING


SCHOOL LEVEL
INITIAL IEP DEVELOPMENT
STAFFING
School Administrators
Special Needs Personnel
Parents, Teachers, Students
IDENTIFICATION STAGE
EVALUATION/ASSESSMENT
REFERALS
Medical History
Educational Records
Vocational Development
Communication Skills
Dexterity/Motor Skills
Adaptive Behavior
Teacher Observations
CLASSROOM LEVEL
PROVIDE INSTRUCTION
IEP IMPLEMENTATION
Detailing by V.E. and S.E. Teacher directly involved. Appropriate Modification of Instruction, Facilities, Equipment.
SPECIAL NEEDS STUDENT
Enroute Evaluation
Review and Staffing
SUCCESSFUL EMPLOYMENT
CONTINUING EDUCATION
PLACEMENT
FOLLOW UP
FOLLOW THROUGH
SUCCESSFUL EMPLOYMENT

are conducted at three levels: the system level, the school level and the classroom level. All three levels must work together if implementation of the process is to be effective.

Identification of the Special Needs Student

Through a variety of pre-testing procedures, special needs students are identified and their potentials are evaluated at the system level. This evaluation process consists of collecting and assessing the following data for each student:

- Medical History
- Educational Records
- Vocational Development
- Communication Skills
- Dexterity/Motor Skills
- Adaptive Behavior
- Teacher Observations

When this procedure has been completed, the system personnel refers the student to the appropriate school level personnel. As a part of the referral and school intake process an Individualized Educational Plan should be initiated.

> The Individualized Educational Plan (IEP) is exactly what its name implies--a plan for the education of a specific individual. The base content of the IEP is outlines in Public Law 94-142. According to that outline, the IEP must include at least the following information: (a) student's present level of functioning, (b) his/her long range instructional objectives, (c) his/her short-range instructional objectives and finally, (d) some criteria to determine that those objectives have been achieved.

Development of the Individual Education Plan

It would be very difficult to anticipate the exact kind or type of special needs students one might find in an Commercial Art Cluster program at any one time. The terms disadvantaged and handicapped are really "catch-all" terms that indicate a wide assortment of problems that might occur in a student representing one of these populations. In addition to the lack of a specific definition and the fact that the typical vocational instructor has had very little preparation in working with these students, it becomes clear that you will need a basic plan to use in meeting their occupational preparation needs. The following steps can serve as your basic planning procedure for mainstreaming a special needs population student into your curriculum.

The first step occurs after you have been notified that a special needs student can profit from being in your vocational program. When you have received that notification, you should contact your vocational supervisor and ask for a detailed report of the student's assessed status. Note the word assessed; it is critical. Through a formal assessment status, appropriate school personnel should have identified the student's strengths and weaknesses as well as the specific handicapping conditions. After you have received the assessment information and understand it you are ready for Step Two.

Step Two, developing (or completing) the vocational aspects of the Individual Education Plan-IEP, is usually performed for handicapped students only; however, it has just as much merit for the disadvantaged. The IEP is a very useful tool. It should be considered the description of what you expect that student to be able to do when he or she completes your course and how you will provide the learning experiences to assure that those expected outcomes will be achieved. Be sure that you keep this IEP in a convenient place and use it.

The IEP is usually developed through group activities called staffings. Staffings* may be held as often as needed and can be used to modify the IEP as the student moves through the program. When a student is about to be mainstreamed into your curriculum, you must become involved in the staffing sessions that will develop the vocational aspects of the IEP. IT IS YOUR RIGHT AND YOUR DUTY, therefore, your being present during the staffings is imperative. The special education personnel can present the student's interest, strengths and limitations. However, only you, the vocational instructor, can relate these to your program. This means that the final statement of the job (DOT) and the task level (short term) objectives are primarily defined by you the vocational instructor.

In Step Three the IEP will first be used to suggest how the curriculum and/or the facilities can be modified to accommodate the special needs population student. Modifying the curriculum means that in most cased special adjustments will have to be made in the student materials and that special instructional strategies will need to be developed. When you say modify the curriculum you are not suggesting that the content be "watered down" - you are proposing alternate ways to teach the proper/required content. REMEMBER! ALL VOCATIONAL EDUCATION PROGRAMS ARE BASED ON REAL JOBS THAT HAVE THEIR OWN TASKS AND STANDARDS. AS FAR AS YOU ARE CONCERNED, YOU HAVE NO

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*At least one staffing per student is required annually. This will ensure that the student is progressing toward prescribed goals at an appropriate rate.

POWER TO CHANGE THESE. YOU ALSO CANNOT SUCCESSFULLY CREATE A WHOLE NEW JOB.

Modification of facilities and equipment is a concern when working with the phyically handicapped. Be reminded that by law your school building must already meet requirements of accessibility to all handicapped persons--especially those who are blind or are confined to wheelchairs. Your chief concern is to be sure that your classroom and laboratory will allow the handicapped students to be comfortable and above all to learn. You will also need to make certain modifications that will enable the handicapped students to properly and safely use the "tools and equipment of the trade". It is foolish to think that you would have a ready answer for all or any particular one of these physical handicaps--call on the experts. Vocational rehabilitation counselors and other staff have been concentrating on these problems for many years. They should be able to offer a number of positive suggestions. A combination of VR experience and instructor creativity can and has produced outstanding results.

As we think about curriculum modification it would help to review some general learning needs of these populations.

> The educationally mentally retarded will constitute a major population now entering vocational education. The key concept to remember in modifying the curriculum for this population is that they require much more detail in order to learn and they require a great deal more practice time. All curriculum modifications for these groups should be made by detailing each task or objective into its smallest parts and by providing for more and more practice.
>
> The hearing and visually impaired can be accommodated by common sense and the use of supporting resource personnel. Neither of these groups reads well or learns from reading

as a primary mode. This should be accounted for in modifying the curriculum, i.e., larger print, brail and recordings for the blind and captions on visual materials, seating arrangements, use of notes from a classmate, lower reading level textbooks, oral testing, and total communications for the deaf.

The orthopedically handicapped usually require attention to facilities and equipment. Beyond that, their learning needs are as varied as those of the normal population. Remember, some of these individuals will actually be highly gifted in their chosen field. Their major needs will be psychological and coping with the school environment.

The disadvantaged are physically and mentally capable of learning, but their background has not allowed them to fully develop the discipline and cognitive skills (i.e., vocabulary, math, etc.) required to master occupational preparation courses. They have also developed an anti-school attitude that complicate many efforts to modify the curriculum for them. Usually their success in the vocational program is contingent on either a good prevocational program or a supporting academic program.

Step Four requires that instructional strategies be selected. These strategies may be many and should be varied. They should reflect the best learning technique for a given student and his or her chosen occupation. Some examples of instructional strategies are discussed below.

Teacher demonstration: Simply show the student how the job is to be done in clear distinct steps.

Peer demonstration: This technique allows the instructor to use one of the advanced students to demonstrate a particular task in a step by step fashion. It is a flexible system. For example, you can use the peer demonstration to show each task step while you explain them to the students. When working with the mentally retarded, you will never have enough time to demonstrate a task as often as they may need to see it. In such situations, the well prepared advanced student can perform and explain the same demonstration several times.

Shadowing: Shadowing can be used in conjunction with demonstrations. By shadowing, the student is allowed to do exactly what the demonstrator does. This allows the student to learn in a see and do fashion. The student may shadow the instructor, an advanced peer or in some instances the worker on the job.

Job site visits: Job site visits offer the student an opportunity to see the work being done in its natural location. Students can develop a worker identify and a realistic view of how the tools, equipment and materials are brought together to produce the product.

Work group or team: By being a part of a work team, the student can learn the various roles in an occupation as having the opportunity to practice specific sets of skills under the tutelage of peers.

Individualized instruction: Appropriately prepared or adjusted individualized instruction is a big help in managing a class that contains a mixture of special needs population students and "norm group" students. Individualized instruction, no matter what the source, will require much developmental input from the instructor. In most all cases, however, the results are worth the effort.

Media: Many of the special needs populations require mediated instruction (i.e., hearing and visually impaired), however, the use of appropriate media enhances learning for all students. Media can range from a line drawing in an instructional module, to a video tape, to posters and charts. It can be instructor made or commercial. All that matters is that it exactly links to the objective.

Project Method: The value in using projects with special needs population students is that they help them mentally and physically unify all the parts into a uniform whole. Because of the detail required for them to learn, they need learning activities that relate all of the parts to the whole. The development of a product through an assigned project is an ideal integrating experience.

Simulations: Simulations meet a variety of instructional needs. One of the more important with special needs population students is providing the opportunity to develop proper safety concepts before actually working with the "live" equipment that could be dangerous to a careless student.

Role playing: Role playing is a part of several other instructional strategies. On its own, it is a very good procedure for developing the attitudes and values required of a successful worker-i.e., a sense of responsibility, the ability to take orders and follow directions, interpersonal skills and so on. It is a way to concentrate on developing good work habits and positive attitudes.

Peer instruction: Like peer demonstrations, peer instruction is able to multiply the instructor's available time. This allows individual students with specific needs to have more assistance. Peer instruction has values beyond expanding time; it is an excellent approach to learning. In almost every situation, both the peer teacher and the peer student profit from the exchange. In operation peer instruction is simply a matter of preparing and allowing one of the advanced students to teach small groups certain segments of a course.

Team teaching: As we have already noted, some special needs populations require a combination of vocational and special education presented in harmony. A team approach is the only way to meet that need. For team teaching to be effective, clarification of student needs (as defined by the IEP) and careful planning will be required.

Peer apprenticeships: The peer apprenticeship is an ideal way to induct the new special needs population student into the curriculum. By serving as the apprentice to an advanced student, the special needs population student can become climatized to the laboratory/shop and can begin to learn the tools, equipment and materials of the program. The shadow technique can also be added to increase hands-on learning.

Assessment and feedback: Student learning can be improved by frequently assessing students' skills and feeding back their strengths and weaknesses. Through a process of positive feedback, the student can be moved gradually from where he or she is to the level of skill required.

These instructional strategies can be used independently or in various combinations. This brief list is meant only to provide you with some suggestions, there are no doubt many other techniques that could be used. The creative instructor will be constantly innovating to meet the needs of particular students.

Implementing the IEP

Step Five is a matter of putting the vocational aspects of the IEP into operation. The activitivation of the IEP initiates the student into the vocational education program and allows him or her to progresses at his or her optium rate through the modified curriculum. There should be frequent assessment activities that indicate where the student is relative to the IEP objectives. If problems are detected, a staffing should be conducted to re-evaluate the IEP and continue the process in a fashion that is most beneficial to the student.

Step Six will take the student to his or her next logical step of either totally exiting the system or recycling into a continuing education mode. In most cases, the student will do some of both--getting a job and periodically accessing the continuing education component of the educational system to refine existing skills or to broaden his or her capacity.

The ultimate goal of all this effort is not employment-rather it is "successful employment". Successful employment implies that not only is the student placed in a job, but that the student is able to sustain himself or herself in a working environment over an extended period of time.

Evaluation

Evaluation of the student's program is a critical step. Through that process we not only help the current student, but we are able to gather information that will improve our potential to help students with similar difficulties in the future. A well rounded evaluation system should consist of the following activities:

-En-route evaluation (formative) to monitor the student's progress through the program.

-Summative evaluation upon completion of the program to determine job readiness.

-Follow-up after placement to determine if the student is successful on the job.

-Follow-through activities designed to identify any further training needed, which may be indicated by the follow-up procedure.

RESOURCES

In recent years, mainstreaming of special needs population students has been an area of great concern to vocational educators. The overall result of that concern is an abundance of well developed resource materials and a variety of personnel with special skills in working with these groups. In the space allowed by this curriculum guide, it would be impossible to present an adequate set of methods and procedures for solving the problems of students with special needs, but if the vocational education administrator and instructor will judiciously use the human and material resources listed here, much of the in-depth information required for the special and unique cases that will occur can be compiled from these sources.

Support Personnel or Systems

As was noted earlier, you the vocational instructor, simply do not have sufficient skills to work with special needs population students alone. There are too many different student problems to ever allow an instructor to deal with them all on a "come as you are" basis. For that reason, you must make yourself aware of the variety of support systems and personnel that are available to you and to the students. A few of these are listed here. These specialists can lead you to others on an as needed basis.

County Health Department - Many of your special needs population students will need some medical and dental assistance. The county health facility is an excellent referral source for these problems.

Special Education - Through local boards of education there are a variety of special education personnel available locally, regionally and from the State Department of Education. The vocational education administrator can obtain assistance from these specialists through the local superintendent's office.

Project SERVE - Project SERVE is a statewide effort to acquire materials and to cultivate expertise in providing vocational education to disadvantaged. Project Serve can be contacted by the area vocational-technical director or the vocational supervisor.

Vocational Rehabilitation - Vocational rehabilitation is a highly developed organization whose major focus is all dimensions (such as: diagnosing, training, job placement and counseling) of the handicapped population. Within that network is a vast pool of expertise. You can contact it through the area vocational rehabilitation counselor who calls on your school or vocational rehabilitation through a designated school official such as the vocational supervisor or school counselor.

Related Vocational Instruction - The RVI program is designed to provide special education and support instruction to secondary vocational education programs. Although an RVI instructor is not available to every school, they are a valuable all around resource in the schools where they now work.

Coordinated Vocational and Academic Education - CVAE is a prevocational program designed to assist disadvantaged students in developing the basic skills required to succeed in vocational education and in entering an appropriate program. The CVAE coordinator and the interlocking team of teachers are an excellent resource to the vocational instructor who is working with the disadvantaged in regular vocational eduction programs.

All of the resources and resource personnel listed here are a part of the team. The best results can be obtained by using as many of these people and their support systems as possible from the beginning. In some situations, you will miss a resource in the beginning or the student's needs change. When that occurs do not hesitate to call on the appropriate experts for additional help. As a matter of fact, the rule of thumb that has always been used in the "helping professions" is to go as far as you can, then refer. Do not hesitate to call for help. Most of these service groups are funded to support "your" student. If you do not use them, they fail in their mission and you fail in yours.

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APPENDIX C

Definition of Terms

DEFINITION OF TERMS

1. A/Vs-Audiovisuals - May refer to any picture and/or sound media. (ie. slides, tapes, filmstrips, 16 mm films, etc.)

2. Checkpoint - A student-instructor interface point wherein the instructor may give the student a test, perform a demonstration, or simply provide the student with additional needed information or instructions. Also a checkpoint may be used for motivational purposes.

3. Competency - The ability (knowledge, skills and attitudes) to perform all of a group or cluster of related tasks required to complete a designated activity according to occupational standards. In the educational setting, the statement of a competency includes expected student outcomes in terms of knowledge, skills and attitudes required to complete a designated activity as defined by incumbent workers according to the standards of the work place.

4. Course - A grouping of tasks and competencies which have a common knowledge base or are within a given domain.

5. Criterion-Referenced Measure - An exercise based upon a performance objective, the accomplishment of which measures attainment of that objective.

6. Criterion-Referenced Test - A test designed to measure student competencies based on job or industrial standards.

7. Curriculum Guide - A document containing the objectives, content, organization and structure of an instructional program. It is designed for use by administrators, instructional supervisors and teachers.

8. D.O.T. - Abbreviation for Dictionary of Occupational Titles. Document provides nine digit codes identifying each occupation.

9. Duty - One of the distinct major activities involved in the work performed. A Composition of related tasks.

10. Exit Point - A pre-determined point within an instructional program in which a student may exit with the essential competencies for a specific job. Usually defined in terms of D.O.T. codes and/or O.E. codes.

11. "Hands-On" - Statement implying the student is physically involved in a learning activity.

12. Individualized Instruction (I.I.) - A system of instruction allowing a student to progress at his/her fastest rate.

13. Job - A specific area of specialization within an occupational field consisting of several closely related duties for which a person would expect to receive remuneration. Should be identified by DOT code.

14. Job Sheet - (Or Operations Sheet) - A project of a performance nature. Generally performed by the student in a lab or shop type environment or in a specialized work area.

15. Live Work - Generally refers to items brought into the course area for repair or adjustment. Examples of live work might be automobiles, radios and TV's, air-conditioners, etc. Another form of live work would be patrons visiting the cosmetology department to receive permanents or other services.

16. Master Copies - Original copies of slides, tapes or written materials set aside for the purpose of duplication.

17. Occupational Cluster - A group of occupations sharing a common core of competencies. Georgia's comprehensive high school vocational program is organized around this concept.

18. Occupational Inventory - A listing of tasks to be performed in a particular occupational area, grouped under duty classifications.

19. O.E. - Refers to the U.S. Office of Education. O.E. codes are a classification system (taxonomy) for occupational education programs.

20. Open Entry - Term meaning that a student may enter the program at any time and does not have to wait for quarter or semester breaks.

21. Open Exit - Term meaning that a student may leave a program any time he/she completes occupational objectives.

22. Performance Guide - A series of steps arranged in a sequence which when completed may result in the performance of a task. Also called teaching steps.

23. Performance Objective - A statement in precise, measurable terms of a particular behavior to be exhibited by a learner underspecified conditions. It possesses each of the elements or characteristics specified below:

    a. Condition - The testing situation confronting the learner is clearly specified. This includes equipment provided or withheld, environmental constraints such as temperature, space, etc.

    b. Performance - The specific behavior expected of the learner is stated.

    c. Standard - The degree of acceptable performance is specified.

24. Performance Test - A test entailing not only the ability to answer questions, but measuring the student ability to operate, manipulate or perform a given task.

25. Program - An organized sequence of courses leading to an occupational objective. A program may contain one or more student exit points as defined by D.O.T. codes.

26. Program Objective - The outcome of a prescribed program of instruction. Usually expressed in terms of the occupation or job for which training is designed. D.O.T. codes are frequently used to identify program objectives or student exit points.

27. Self-Paced - Refers to a student moving through the prescribed training program at the fastest pace at which he/she can meaningfully learn.

28. Sequencing - Putting any set or series of learning activities or tasks into proper order or sequence. Normally arranged from simple to complex within groupings or blocks.

29. Software - Written or printed materials, slides, filmstrips, tapes, etc.

30. Student Manual - A document designed for use by students in a specific instructional program. It contains unit sheets, references, operational procedures, job sheets, etc.

31. Task - The smallest division of work in which a measurable output occurs. A logical and necessary step in the performance of a duty.

32. Task List - A listing of tasks performed by incumbent workers within a domain of interest. An example is a listing of all tasks performed by an automotive mechanic or by a worker in ornamental horticulture.

33. Unit - One "module" training material that generally covers one learning task and programmed on one unit sheet. May cover more than one lesson.

34. Unit Guide - A curriculum guide sheet that lists a task and objective with the instructional activities, instructional materials, evaluation and approximate time required for a student to successfully complete the task.

35. V'TECS Catalog - A comprehensive collection of performance objectives, performance guides, criterion-referenced measures and related data. Organized by a job structure or career ladder within a domain of interest.

Federal law prohibits discrimination on the basis of race, color or national origin (Title VI of the Civil Rights Act of 1964); sex (Title IX of the Educational Amendments of 1972 and Title II of the Vocational Education Amendments of 1976); or handicap (Section 504 of the Rehabilitation Act of 1973) in educational programs or activities receiving federal financial assistance.

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Title II - Loydia Webber, Vocational Equity Coordinator
Title VI - Peyton Williams Jr., Associate Superintendent
of State Schools and Special Services
Title IX - Evelyn Rowe and Myra Tolbert, Coordinators
Section 504 - Jane Lee, Coordinator of Special Education

Inquiries concerning the application of Title II, Title VI, Title IX or Section 504 to the policies and practices of the department may be addressed to the persons listed above at the Georgia Department of Education, State Office Building, Atlanta 30334; to the Regional Office for Civil Rights, Atlanta 30323; or to the Director, Office for Civil Rights, Education Department, Washington, D.C. 20201.